







# Dublin Grand Opera Society

SPRING SEASON 1983

Gaiety Theatre, Dublin  
and  
Opera House, Cork

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Featured on our cover is Giuseppe De Luca, Italian baritone as Rigoletto at the Metropolitan Opera. He created the Roles of Sharpless and Gleby in Giordano's *Siberia*, Paquiro in *Goyescas* by Granados and Gianni Schicchi. He was one of the finest exponents of 'Bel Canto' of this century. He was still singing Rigoletto and Sharpless at seventy.

Page 6 *L'edera (Ivy)*. Painting by Tranquillo Cremona. A portrait of hopeless romantic love — the visual expression of *Manon Lescaut*'s score!

Page 9 Puccini sketch by Enrico Caruso

Page 11 Cesira Ferrani the first *Manon*

Page 12 Original costume designs for *Rigoletto* première at La Fenice.

Page 15 Verdi

Page 17 Amelita Galli-Curci as *Gilda*

Page 18 Costume design for *Cio-Cio-San* by Erté for Barcelona 1945.

Page 21 Puccini and step-granddaughter Biki on his yacht the *Cio-Cio-San*.

Page 23 Arturo Toscanini illustrious maestro, contemporary of Verdi, Puccini and Giordano.

Page 24 Roget De Lisle composer of the *Marseillaise* which is woven into *Andrea Chénier*'s score.

Page 27 Umberto Giordano in 1896.

Page 29 An engraving by Bonamore for *L'Illustrazione Italiana* 1896 of *Chénier* Act III.

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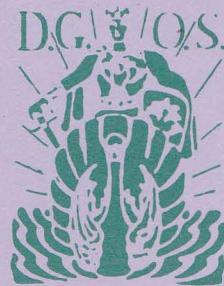
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# MANON LESCAUT

Opera in Four Acts

*Libretto attributed to Giuseppe Giacosa, Luigi Illica, Ruggiero Leoncavallo, Domenico Oliva, Marco Praga, Giacomo Puccini and Giulio Ricordi*

*Based on L'Histoire du Chevalier des Grieux et de Manon Lescaut by Abbé Prévost.*

*Music by*  
**GIOCOMO PUCCINI**  
(Property of G. Ricordi & Co.)

## CHARACTERS

In order of appearance

EDMONDO, a student	.	.	PETER RICHFIELD
CHEVALIER RENATO DES GRIEUX, a student	.	.	DORO ANTONIOLI
LESCAUT, sergeant of the King's Guard	.	.	ATTILIO D'ORAZI
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ASSISTANT STAGE DIRECTOR	.	JOSEPHINE SCANLON

Costumes CASA D'ARTE, CHIARA STRINGANO, BARI, ITALY

THERE WILL BE THREE INTERVALS

Gaiety Theatre, Dublin: April 4, 6, 8, 13, 16 at 7.30 p.m. Cork Opera House: April 26, 29 at 8.00 p.m.

Manon Lescaut received its Première at the Teatro Regio, Turin on 1st February, 1893.

# PUCCINI



In the Spring of 1889, Puccini read the Abbé Prévost's short novel, *L'Histoire de Manon Lescaut et du Chevalier des Grieux*. The Abbé Antoine-Francoise Prévost d'Exile, to give this twice renegade priest his full name, was no more than a hack writer of popular adventure and travel books, yet he produced a minor classic of French literature, and there exists at least six dramatisations of it, the most notable being the operas of Auber, Massenet and Puccini. Born in 1677, he wrote his *L'Histoire de Manon Lescaut et du Chevalier des Grieux* in 1733. It is an autobiographical novel in which he transmuted personal experiences from his turbulent and often criminal youth into terms of real art; creating in Manon a heroine seductive, amoral and totally fascinating, and in Des Grieux, a young man of noble birth; high minded but alas weak. In these characteristics of the two protagonists, we have the classic French tragedy — reason or passion, virtue or vice, and the inevitable outcome of their moral failings — disaster.

Puccini was already familiar with Massenet's *Manon*, which had been premièred at the Opéra Comique, Paris, January 19th, 1884, and it had been a world success when he read Prévost's novel, yet he felt he had found the perfect subject. Sometime in 1889, he wrote to his publisher, Giulio Ricordi 'Manon is a heroine I believe in and therefore the opera cannot fail to win the hearts of the public'. Ricordi was quick to point out the pitfalls of competing with the

French masterpiece, but Puccini's reply to this was 'Massenet has felt the subject as a French man, with the powder and the minuets — I feel it as an Italian, with despairing passion'. For me personally, I feel Massenet wins the day here but then Puccini had still to compose *Bohème*, *Tosca* and *Butterfly*, three of the most popular operas ever written.

Writing the libretto turned out to be another days work altogether, it boasts a multiple paternity, having about seven fathers responsible for its conception. The problem of the librettists was due to Puccini's own critical attitude, an attitude which repeatedly caused problems down through the years. The first one to be entrusted with the task was Leoncavallo, recommended by Ricordi. Then the playwright Marco Praga, he was then succeeded by Domenico Oliva, a young poet who with Puccini was responsible for sketching out the impressive Embarkation Act at Le Havre. But soon Oliva and Puccini quarreled and Luigi Illica came along; but Illica did not suit either and then another poet and playwright Giuseppe Giacosa was engaged. Ricordi himself was also involved in this pot pourri and between them all it was finally completed. This presented another problem — to whom the credit? It was decided that discreet anonymity was the most expedient solution to this dilemma and so the opera was published simply as 'Manon Lescaut — A Lyric Drama in four acts. Music by Giacomo Puccini'. A unique curiosity in the annals of operatic history, further compounded by the fact that the poor Abbé Prévost, the originator of the work, was also excluded!

*Manon Lescaut* is set in the France of the second half of the Eighteenth Century, at one of the most licentious and corrupt moments of French history. Louis XIV died in 1715 and during the minority of Louis XV, Parisian society, headed by the Regent, the Duke of Orleans, gave itself up to an orgy of extravagance and frivolity. The Palais Royal, the residence of the Regent, became notorious for its nightly exhibitions of drunkenness and vice and set the tone for the rest of French society. This was the Paris to which Manon came with Des Grieux, the capricious precocious child-woman and the passionate young boy, and in so doing, sealed their fate.

At the première on February 1st, 1893, at the Teatro Reggio, *Manon Lescaut* was received with an acclaim such as none of Puccini's later world successes achieved at their first nights. That evening marked a decisive turning-point in the life — personal as well as artistic — of the composer. In fact, he was able to enjoy fully what was to be the one complete triumph of his life. All the newspapers confirmed, as with one voice, his extraordinary success. Puccini was a hero, in one of the reviews written by Giovanni Pozza of Milan's 'Corriere della Sera', the critic summed up the evening by saying, and I quote "Although the expectations had been high, the opera surprised us by its great artistic value, its powerful musical conception, its theatricality . . . Puccini is really an Italian genius. His song is that of our paganism, of our artistic sensualism; it caresses us and penetrates us . . . *Manon Lescaut* is a work of talent, conscious of its own power, master of its art, a creator and perfector of it". Puccini's promise had been brilliantly fulfilled. At the end of his life, he wrote to a friend "Almighty God touched me with his little finger and said 'write for the theatre mind, only for the theatre. And I have obeyed the supreme command'". This is what *Manon Lescaut* very positively is — absolutely marvellous theatre. The score is warm and infectiously gay at the opening; humorous and flirtacious. There is no formal overture, the opera begins with a freshness and joy that completely disguises the tragedy that is to come. From Manon's entry, the colour in the orchestration darkens and we have Des Grieux's lovely "Donna non vidi mai simile a questa" *I have never seen a woman like this one*. Ardent and romantic this aria introduces the theme of love and the serious theme of the opera. The opera is so rich in passionate outpourings that it is difficult to cite them all. The beautiful reconciliation duet and confession of love in Act II, the mood of sad despair in Act III and the final intense duet of the last act followed by "Sola, perduta, abbandonata" *Alone, lost, abandoned*, this aria so far removed from the brilliance of the opening weighs on one with the full impact of Manon's complete despair.

This opera was close to Puccini's heart. La Scala commemorated the thirtieth anniversary of *Manon Lescaut* with a gala performance under Toscanini on February 1st, 1923. Puccini wrote to the great Maestro to express his gratitude for "all the affection you showed last night for your old friend and companion of those early struggles. I'm happy because you understood so well the spirit of my passionate youth of thirty years ago. My beloved creature in the hands of Arturo Toscanini; I thank you from the depth of my heart".



Giuseppe Cremonini, the first Des Grieux

CAROLINE PHELAN

Time: Second half of the Eighteenth Century  
Place: Amiens

### ACT I

The scene is the square before an inn at Amiens where students, soldiers and townspeople await the arrival of the stage coach. Edmond (Tenor), a student, sings a humorous solo with chorus of students and girls. The Chevalier Des Grieux (Tenor) joins them and contributes a bantering address to the girls (*Tra voi, belle*). Soon the coach arrives. Manon, her officer brother Lescaut (Baritone), and the elderly Geronte, the Treasurer General (Bass), alight. Des Grieux is immediately attracted to Manon. As soon as she is alone he presents his admiring compliments. She is pleased by his attentions but tells him how on the morrow she will be taken, unwillingly, by her brother to a convent in compliance with her father's wishes. Before entering the inn, however, she promises to meet him again that evening. In the aria that follows (*Donna non vidi mai*), which is typical Puccini, Des Grieux sings of her beauty. He in his turn is then subjected to banter by Edmond and the students on being so obviously smitten.

The elderly Geronte is also interested and with the complaisance of Lescaut he plans to abduct Manon. Calling aside the innkeeper he arranges for a coach and fast horses to Paris within the hour. Edmond overhears and warns Des Grieux. Manon, re-appearing, is told by Des Grieux of the plot against her and in the following duet is persuaded by him to elope. This they do, aided by Edmond, in the same coach that Geronte had ordered. Amidst the general derision Lescaut hints broadly to the furious Geronte that Manon might soon be enticed away from the impecunious Des Grieux by the luxury a wealthy protector could provide.

### ACT II — Paris

Manon has indeed left Des Grieux and has been installed in Geronte's fine house in Paris. She is at her dressing table. Lescaut compliments her on how charming she looks and on her present good fortune for which he claims some credit (*Sei splendida e lucente*) Manon has the grace to regret leaving Des Grieux without a word of farewell and in the lovely and justly famous *In quelle trine morbide* she admits that "in these soft silken rooms there's a silence, there's a chill that

freezes . . ." and that her present luxury is but poor substitute for Des Grieux whom she still loves. When she asks for news of him, Lescaut replies that Des Grieux is now in easy circumstances, having learned how to cheat at the gaming tables, and that he constantly talks of her and may even seek her out again. Now singers come to amuse Manon and a dancing master to instruct her in the minuet. She sings a gavotte. When all have gone Des Grieux (summoned by Lescaut) suddenly enters. After the first reproaches the rift is soon healed and together they launch into the rapturous duet *O tentatrice*. The pair are, however, surprised by Geronte who, though affecting a dignified withdrawal, rushes off to denounce Manon to the police as a mondaine. In his brief absence the pair might have made good their escape but Manon's cupidity once more betrays her. The delay in collecting her jewels is fatal, the police are in the house and Manon is arrested.

### ACT III — Le Havre

In the famous intermezzo Puccini paints the scene for us — Le Havre, the adjacent prison and the waiting convict ship. Des Grieux and Lescaut have a plan to rescue Manon from the prison but it fails. The other wretched women to be deported with her are embarked for the New World, to the degrading comments of the crowd. Des Grieux and Manon, however, excite compassion and the Captain of the ship yields to Des Grieux's frantic plea (*Guardate, pazzo son*) to be allowed aboard even as a deckhand. The Act closes to the motive of the Love Duet in Act II.

### ACT IV — Louisiana

Near New Orleans. Manon and Des Grieux have finally escaped and their flight has brought them to a bare and empty place which is the expression of their own desolation. In their brief duet the exhausted Manon reflects upon her own past selfishness and folly and entreats her lover to save himself. Des Grieux goes in search of help and shelter for both of them and finds none. Alone in the falling night Manon, broken in body and spirit, despairingly realises that her end is near (Aria: *Sola, perduta, abbandonata* — "Alone, deserted and degraded"). Des Grieux returns to find the chill of death already upon her. She dies with the words "My faults oblivion shall wipe out, but not my love . . ."





# GURINI dell' Opera **RIGOLETTO** del Maestro G. VERDI



Gilda  
Atto II Scena II, n. 5

Gilda  
Atto III Scena I, n. 6

Gilda

Duca  
Atto III Scena II, n. 6

Duca

Duca  
in costume borghese



Rigoletto  
Atto I Scena III.

Rigoletto  
Atto I Scena VII.

Duca di Monterone.

Giovanna.

Duca di Ceprano, Marullo, Borsa.  
(Caro Ballerino (variano i colori))

Duca di Ceprano  
(Caro Ballerino (variano i colori))

Paggio  
della Duchessa.



Alabardieri. Usciere.

Caro Ceprano, Marullo, Borsa.  
(Caro Ballerino variati)

Maddalena.

Sparafucile.

Paggi delle Dame  
(Caro Ballerino variati)

Servi di Corte.

Paggi del Duca.



# RIGOLETTO

Opera in Three Acts

*Libretto by Francesco Maria Piave. Based on Le Roi S'Amuse by Victor Hugo.*

*Music by*  
**GIUSEPPE VERDI**  
(Property of G. Ricordi & Co.)

## CHARACTERS

In order of appearance

THE DUKE OF MANTUA . . . . .  
BORSA, *a courtier* . . . . .  
COUNTESS CEPRANO . . . . .  
RIGOLETTO, *jester and hunchback* . . . . .  
COUNT CEPRANO, *a noble* . . . . .  
MARULLO, *a courtier* . . . . .  
MONTERONE, *a noble* . . . . .  
SPARAFUCILE, *an assassin* . . . . .  
GILDA, *daughter of Rigoletto* . . . . .  
GIOVANNA, *her duenna* . . . . .  
A PAGE . . . . .  
MADDALENA, *sister of Sparafucile* . . . . .

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PATRICK McCLELLAN  
JOSEPHINE SCANLON

Costumes CASA D'ARTE, CHIARA STRINGANO, BARI, ITALY  
Scenery built in Dublin by JULIAN ERSKINE and MICHAEL DEEGAN

THERE WILL BE TWO INTERVALS

Gaiety Theatre, Dublin: April 5, 7, 9, 12, 15

Cork Opera House: April 25, 28

Rigoletto received its Première at The Teatro La Tenice, Venice on 11th March, 1851.

# VERDI

Five of Verdi's operas were premièred at La Fenice, Venice — *Ernani*, *Attila*, *Rigoletto*, *Traviata* and *Simon Boccanegra*. Reproduced here is the autographed photograph of Verdi, dedicated to the Honourable Management of the Teatro La Fenice, dated, Milano, 7 February, 1900, which he gave to the theatre just one year before he died.

In this, the centenary year of Wagner's death — he died in Venice on February 13th 1883, it is interesting to point out that the Colossus of Italy and the Colossus of Germany were both born in 1813, within five months of each other, Wagner in Leipzig, May 22nd, and Verdi at Le Roncole, on October 10th.

When Verdi came to write *Rigoletto*, just twelve years after *Oberto*, following with *Il Trovatore* and *La Traviata*, he became the most popular composer of operas in the world, edging out even the fabulously successful spectacle operas of Meyerbeer. Verdi never pretended to be learned musician. Even at the height of his fame, he claimed that he was a pragmatist. In a letter to Filippo Filippi, dated Genoa, 4th March, 1869, he wrote "There is hardly any music in my house. I have never gone to a music library, never to a publisher to examine a piece. I keep abreast of

*Verdi  
7 Feb.  
1900*

*all' Opera, Giuseppina  
del Teatro la Fenice  
a Verdi*

some of the better contemporary works, not by studying them but through hearing them occasionally at the theatre. In all this, I have a purpose which you will understand. So I repeat to you that, of all composers of the past or present, I am the least erudite". Verdi expressed himself through his music — and he himself maintained his intense sense of privacy.

*Rigoletto*, *Trovatore* and *Traviata* were the three operas of Verdi's maturity, and no matter how humbly Verdi might dismiss himself as "the least erudite of composers" the public could not get enough of Verdi from this time on. As an example, there were eighty-seven performances in Paris in the 1856-57 season at the Théâtre des Italiens, and of these fifty-four were Verdi's three above mentioned operas. In London, the clamour for him was such, and these operas performed so often, that 'Punch' objected:

"Three *Traviatas* in different quarters, Three *Rigolettes* murdering their daughters, Three *Trovatori* beheading their brothers, By the artful contrivance of three gypsy mothers."

Verdi had revolutionised the musical stage in Italy. Verdi and Wagner were accused together of being irresponsible creators by the traditionalists who longed for the lyricism of Bellini. The conservatives and critics were uncomfortable with the drama and passion — and hunchbacked jesters. In New York in 1855, two gentlemen started legal action against the impresario Max Maretz. They sought to prevent the showing of *Rigoletto* on the grounds that it was a lewd and licentious work! What would Verdi make of theatre today!

1851 was also the year in which Verdi had brought Giuseppina to the Villa Sant' Agata in Busseto to live openly with him, causing much scandal. Not that this worried Verdi, he wrote perhaps his most famous letter "In my house lives a lady, free and independent, and possessed of a fortune that places her beyond reach of need, who shares my love of seclusion. Neither she nor I need render account of our actions to any man" etc. etc. to Antonio Barezzi dated Paris, January, 1852; — firmly telling his father-in-law and the entire community to mind their own business.

According to a myth which never dies, Verdi wrote the score of *Rigoletto* in forty days. The actual writing did, in actual fact, not take much longer, as he had been thinking about the opera in April of 1850, and discussing it with his librettist, Francesco Maria Piave. Verdi never made sketches of ideas but kept them in his head so although it may appear to have been written quickly, the gestation period had been going on for some time. *Rigoletto* was, and is, a masterpiece and was recognised as such by the Fenice audience on that evening in March, 1851. It was with *Rigoletto* that Verdi reached his peak of inspiration. The quartet from *Rigoletto* is perhaps, with the sextet from *Lucia*, the most famous ensemble in Italian opera. He had been asked by the directors of the Fenice to write an opera for the Carnival season and eventually decided on "Le Roi s'amuse" by Victor Hugo. The play had created a scandal in Paris twenty years before and was therefore viewed with some trepidation by the management of the theatre. Verdi, however, according to Ernest Newman, was head over ears in love with the subject of *Rigoletto*, and did not mind very much whether people found his music beautiful or ugly, so long as it was true to the character and situation of the moment. At the same time, he saw no reason why a repulsive and ridiculous hunchback should not sing as melodiously as the next man. The Fenice was subject to the Austrian censors, and three months before the proposed date of the opening, the management received a communication from the Austrian authorities forbidding the performance on the grounds that the libretto was revolting, immoral and obscene. Eventually, after much discussion, a compromise was arrived at which was acceptable to Verdi. The setting was shifted from the Court of Francois I to the Mantua of an imaginary but absolute (and libertine) Duke. Triboletto became *Rigoletto* but he remained ugly and deformed. The title of the Opera had been changed from "Le Roi s'amuse" to "la Maledizione di Vallier", then "La Maladizione" and finally "Rigoletto". Verdi, for once, was satisfied with his work. It would undoubtedly have been better left in its original historical setting. Monterone's curse was pronounced on behalf of the legendary Diane de Poitiers — but when one thinks of the climate of the day, it is hardly surprising that the censorship authorities were sensitive to a story which showed a reigning monarch as debauched and without conscience.

*Rigoletto*'s musical structure is rich, powerful, eloquent, intense, lyrical and extremely moving. Like all great masterpieces, one discovers something new in the score all the time, the most immediate "Questa o Quella" and "La donna e mobile" give way to the profound psychological insights in the rich orchestration and beautiful characterisation. Intellectually and artistically, Verdi came of age with *Rigoletto*



Felice Varesi, the first *Rigoletto*

Time: Sixteenth Century

Place: Mantua

## ACT I

### A Salon in the Duke's Palace

After a short orchestral prelude the curtain rises on a ball in the ducal palace. The dissolute Duke of Mantua enters telling a courtier, Borsa, of his latest infatuation — this time with an unknown girl whom he has noticed in church every feast day. Just now, however, he is openly flirtatious with the Countess Ceprano to the obvious annoyance of her husband. In the flippant aria *Questa o quella* ("This one or that one") the Duke declares that all women are fair game to him if only they are pretty. Ceprano is taunted by Rigoletto, the Court jester, a hunchback, whose privileged gibes all the courtiers must endure. Cynically Rigoletto suggests to the Duke that the affair with the Countess would be furthered if the husband were made away with. Rigoletto wanders off and Marullo amuses the others with the story that the buffoon has an *innamorata*! In this they see a chance of revenge on their tormentor. Now Monterone forces his way in to denounce the Duke, whose latest victim was the old man's daughter. He is cruelly mocked by Rigoletto, but before being hurried away the old man launches a father's curse on the hunchback, who is left cringing in superstitious fear.

## ACT II, SCENE 1

### A street outside Rigoletto's House

The double setting shows a street and, opening off it, the courtyard of Rigoletto's house wherein his treasured daughter Gilda is kept in strict seclusion. Rigoletto enters still brooding on Monteron's curse which haunts his mind. He is thinking of the daughter whom the courtiers think to be his mistress. A sinister figure emerges from the shadows. It is Sparafucile, a professional assassin. To Sparafucile's offer of services at a reasonable fee Rigoletto replies he has no present need of them. Alone, in the splendid aria *Pari siamo*, his jesting thrown aside, Rigoletto reflects bitterly on his deformity and the ignominy of his employment in the Duke's household. A very moving duet ensues between Gilda and himself in which memories of her dead mother are recalled. But the Duke has discovered Gilda's dwelling to which he now gains entry while Rigoletto is still in the house by bribing Giovanna, Gilda's *duenna*. He remains concealed in the courtyard. As he leaves, Rigoletto cautions Giovanna once more to guard his treasured Gilda well. When he is gone, the Duke emerges to tell Gilda that he is Gualtier Maldé, the supposed student whom she has often noticed in the church. A love duet follows, *E il sol dell' anima*. The Duke departs and in the coloratura aria *Caro nome* the young girl muses on her first love. Outside, the courtiers are gathering for the abduction that Ceprano has planned for his revenge. By means of a trick Rigoletto, blindfolded, is involved in the escapade, not suspecting

its purpose. When he discovers the outrage he recalls Monterone's curse and the curtain falls to his anguished cry *La maledizione!*

## ACT II, SCENE 2

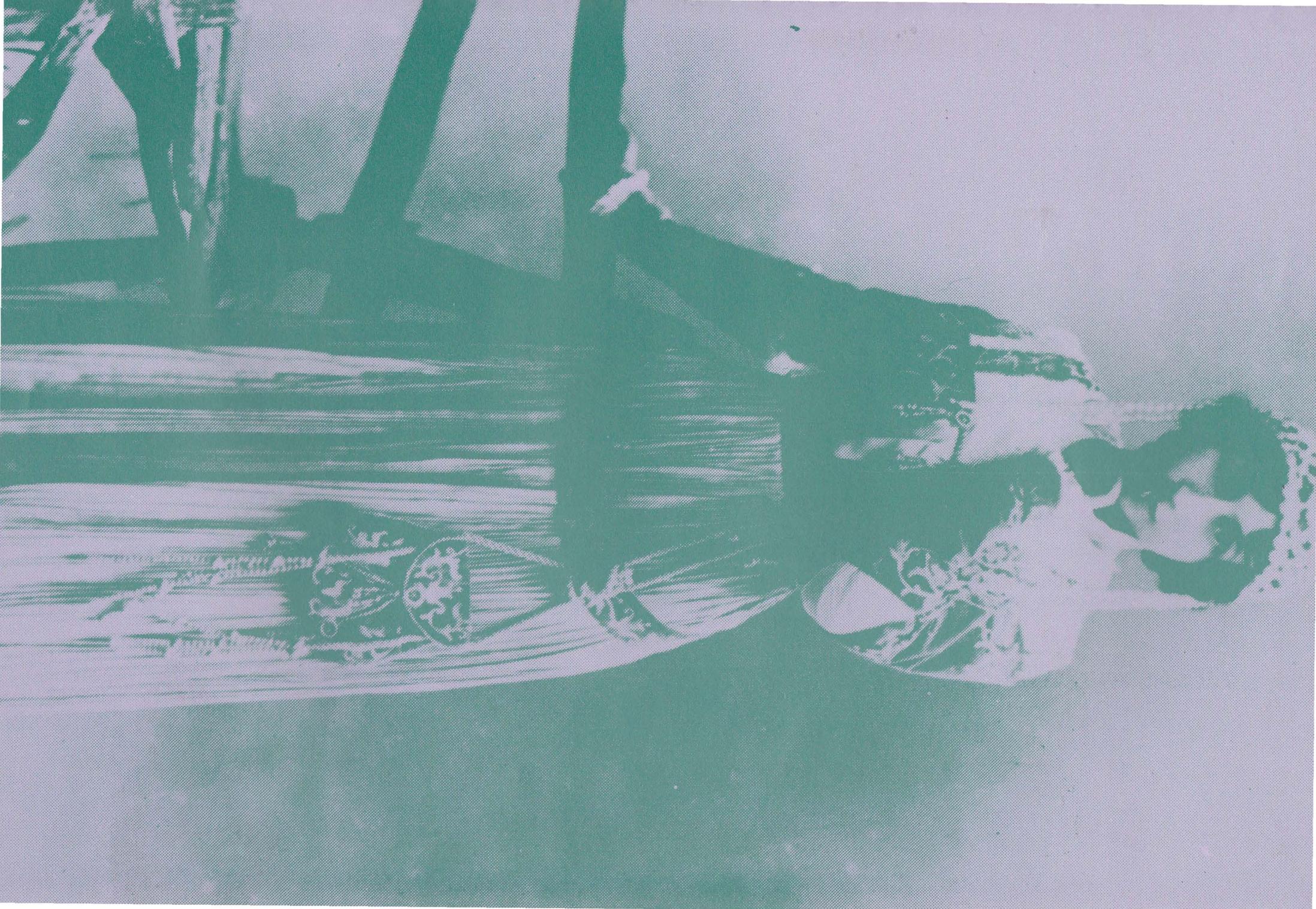
### The Palace

In the romance *Parmi veder le lagrime* the Duke laments the disappearance of Gilda. The courtiers, however, come to tell him of the trick played on Rigoletto and that Gilda is already in the palace. After the Duke's exit, in search of Gilda, Rigoletto appears distractedly searching for his daughter suspecting her to be with the Duke. His appeals to the courtiers are received with jeers until they realise the girl they have abducted is not his mistress but his daughter. When the distraught Gilda rushes in Rigoletto, suddenly invested with great dignity, inveighs against the baseness of these courtiers and furiously orders them from his presence, *Cortegiani vil razza dannata*. Intimidated by the change in Rigoletto, the courtiers go and Rigoletto hears from his daughter the story of her abduction. The Act concludes in a blazing duet, Rigoletto vowing vengeance on the Duke while Gilda, fearful for her lover, seeks to soften his anger.

## ACT III

### A Desolate Spot on the Banks of the Mincio

Another double scene; Sparafucile's lonely inn and beside it the banks of the river Mincio. The Duke has found another charmer, Maddalena, the sister of Sparafucile. Rigoletto has brought Gilda to witness for herself her lover's perfidy. Disguised this time as a soldier, the Duke is drinking and gambling. Debonairly he sings of the fickleness of women, *La donna è mobile*. This aria leads into the great quartet. At its conclusion Rigoletto, sending Gilda away, summons Sparafucile and hires him to murder the stranger in the inn, the body to be delivered to himself in a sack. A storm comes up. The Duke decides to remain overnight at the inn. Maddalena who has fallen for the young man's charm, endeavours to dissuade her brother, suggesting that if he substituted another victim he might still claim the reward. Gilda has stolen back and overhearing the conversation of the pair, resolves to save her lover by exchanging her own life for his. Thus it is she who becomes the victim and it is her body, enclosed in the sack, that is delivered to her father. Rigoletto, his vengeance satisfied, as he thinks, is about to consign his burden to the river when the voice of the Duke reaches him in a reprise of *La donna è mobile*. He tears open the sack and the dying Gilda is revealed to him. With her last breath she begs forgiveness for her lover and herself. The opera ends with the crashing chords of the curse — *La maledizione* — which has exacted the full penalty.







# MADAMA BUTTERFLY

Opera in Two Acts

*Libretto by Giuseppe Giacosa and Luigi Illica.*

*Based on Madame Butterfly by David Belasco a one act play adapted from a story by John Luther Long.*

*Music by*

**GIOCOMO PUCCINI**

(Property of G. Ricordi & Co.)

## CHARACTERS

In order of appearance

LIEUT. B.F. PINKERTON, U.S. Navy

GORO, *a marriage broker*

SUZUKI, *servant to Madama Butterfly*

SHARPLESS, U.S. Consul in Nagasaki

MADAMA BUTTERFLY, Cio-Cio-San

THE IMPERIAL COMMISSIONER

REGISTRAR

THE BONZE, *a Japanese priest and Butterfly's uncle*

PRINCE YAMADORI

KATE PINKERTON

*Butterfly's mother, Aunt, Cousins and other relatives, her friends, her child and servants.*

CONDUCTOR

PRODUCER

DESIGNER

DORO ANTONIOLI

BRENDAN CAVANAGH

ANNA CALEB

ATTILIO D'ORAZI

MICIE AKISADA

NOEL O'CALLAGHAN

JOHN CARNEY

SEAN MITTEN

FRANK O'BRIEN

MAURA DEVINE

DUBLIN GRAND OPERA SOCIETY CHORUS  
Chorus Masters: RICCARDO BOTTINO, JOHN BRADY

RADIÓ TELEFÍS ÉIREANN SYMPHONY ORCHESTRA  
(By kind permission of the R.T.E. Authority)

Leader: AUDREY PARK

Co-Leader: ALAN SMALE

STAGE DIRECTOR

ASSISTANT STAGE DIRECTOR

PATRICK McCLELLAN

JOSEPHINE SCANLON

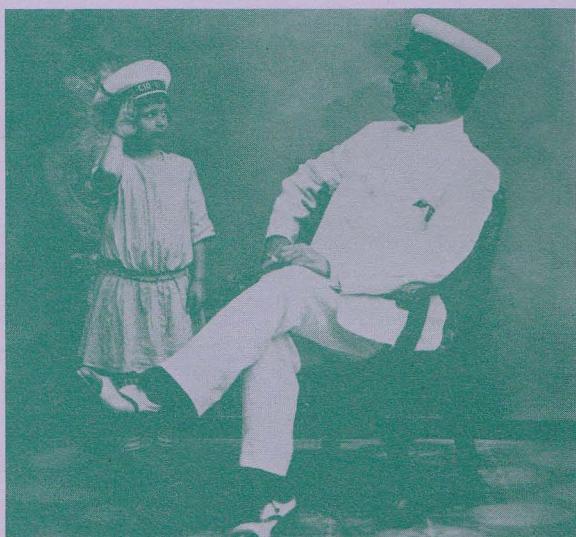
Costumes CASA D'ARTE, CHIARA STRINGANO, BARI, ITALY  
Scenery built in the GAIETY THEATRE

THERE WILL BE TWO INTERVALS

Gaiety Theatre, Dublin: April 11, 14, 18, 20, 22.

Madama Butterfly received its Première at La Scala, Milan on 17th February, 1904.

# PUCCINI



Giacomo Puccini (1858-1924) came from a family in which his ancestors had been for five generations professional musicians and writers of music. His father was at the time of Giacomo's birth, city organist and choirmaster and composer of operas and symphonic works. His mother was also a musician and her brother, Fortunato another musician became Giacomo's teacher for a time. He studied in his native Lucca, a provincial city, west of Florence at the Pacini Conservatory, and in 1876 after hearing Verdi's *Aida* in Pisa, determined to write for the theatre. He moved to Milan in 1880 and began his studies at the Conservatory there, his teachers being Antonio Bazzini and Amilcare Ponchielli whose *La Gioconda* staged in 1876 at La Scala had at last brought him fame and financial success. He became Puccini's friend and mentor and at his suggestion Puccini wrote his first opera, the one-act *Le Villi* (1883). Then followed *Edgar* which failed, *Manon Lescaut* a marvellous success, *La Boheme* and *Tosca*, and the year 1904 in which *Madama Butterfly* had its premiere at La Scala on February 17th.

When Puccini was in London in 1900 to attend rehearsals of *Tosca* which was being presented by the Royal Opera Covent Garden for the first time, he saw the one act play *Madame Butterfly* by David Belasco at the Duke of York's Theatre adapted from the story by the Philadelphia lawyer John Luther Long; Puccini who understood not a word, was nevertheless deeply moved and saw in it the potential for an opera — an opera in which yet another of his "little girls" would fire his imagination and musical genius.

On his return to Italy Puccini began negotiating with Belasco for the operatic rights of his play and in September 1901 — over a year later, matters were finally settled and his librettists Illica and Giacosa set to work adapting the play.

In 1903 he left Milan for Torre del Lago and a few days hunting and relaxation. His opera in which he was now deeply involved was coming along well. What was meant to be an idyllic holiday in his beloved Torre del Lago turned into a near tragedy. On the morning of February 25th, the composer, Elvira, and Tonio, were driven by their young chauffeur, Guido Barsuglia, a local mechanic befriended by Puccini, to Lucca. Puccini was to see a throat specialist, as there had been a history of throat infection and frequent attacks of laryngitis which now had the composer worried. They dined at Rebecchino, one of the cities oldest restaurants with friends and set out for home after ten o'clock. The road to Torre del Lago was a treacherous one — more so on a pitch-black foggy night. A few miles out of Lucca near the village of San Macario, the young driver missed a sharp sudden curve, and the car plunged fifteen feet into a field below. Elvira and Tonio received minor injuries, the driver received injuries to the thigh and shin, but Puccini himself was found trapped under the car, gravely wounded, unconscious, unable to cry for help — almost asphyxiated by the fumes from the broken gas tank. He was transported home in great agony. Next day, a noted surgeon was summoned from Lucca, who found a fracture to the left leg and other smaller injuries. He was brought by boat to his home beside the lake and a Florentine surgeon made further diagnosis. Both legs were badly damaged and he walked with a slight limp for the rest of his life.

Recovery was slow and torturous. Treatment long and difficult. Much of the time Puccini was in great physical pain, but very gradually he got back to work and by the end of 1903. The orchestration for *Butterfly* was completed. On January 3, 1904, Elvira's husband having finally died, Puccini was able to marry her, thus legitimising their eighteen year old son, Antonio. Three days later he travelled to Milan to supervise the preparations for *Butterfly* on February 17th 1904.

Everything augured well for the first night, a splendid cast had been assembled, led by the lovely Rosina Storchio as Butterfly, Giovanni Zenatello as Pinkerton and Giuseppe de Luca as Sharpless, but the première was a total disaster. Giulio Gatti Casazza was general director of the Scala at this time and this is how he describes it:—

"The first act was coldly received but with few open antagonisms. At the end there were two lean calls in which even poor Puccini participated. I can still see him leaning on a cane, because he was not quite recovered from a serious automobile accident, with a long and dolorous face, expressing, more than anything else, surprise at such an unexpected welcome. In the second act there was warm applause for the duet between Butterfly and the Consul as well as for the duet of the flowers. But all the rest was a disaster. The public laughed, interrupted, shouted and cat-called without the slightest consideration."

Hard to understand to-day, as Cio-cio-san and her geisha companions enter hearing that beautiful melody soar that it was hissed and booed, harder still to understand the tenderness and passion of the love duet being met with coldness. Puccini filled his *Butterfly* with beautiful melody and after revising it and giving it in Brescia on May 28th, it became an unqualified success. A quote from a letter written by Puccini the day after the Scala première perhaps explains its undiminished charm and universal appeal to this day — "But my *Butterfly* remains what it is: the most deeply felt and imaginative opera I have ever conceived".



Rosina Storchio, the first Cio-Cio-San

CAROLINE PHELAN

Time: Early Twentieth Century

Place: Nagasaki

## ACT I

### Japanese House, Terrace and Gardens in Nagasaki

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki (mezzo-soprano), Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage (for 999 years with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her fore-fathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bride-groom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she re-members that butterflies often end their brief lives impaled in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

## ACT II, FIRST PART

Three years later, inside Butterfly's House

It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel di* — ("One fine day we will see the smoke of his ship on the horizon")

— she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies — "Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (here comes the Flower Duet — *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus — the music and murmur of voices borne on the breeze from the city below them.

## ACT II, SECOND PART

Dawn the following morning inside Butterfly's House

As the curtain rises dawn discloses the three still where they were the evening before — Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil* — the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it — "To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.







# ANDREA CHÉNIER

Opera in Four Acts

*Libretto by Luigi Illica based on the historical character André Chénier, poet and patriot.*

*Music by*

**UMBERTO GIORDANO**

(By kind permission of Casa Musicale Sonzogno Di Piero Ostali)

## CHARACTERS

In order of appearance

A MAJOR-DOMO . . . . .  
CHARLES GÉRARD . . . . .  
  
MADELINE DE COIGNY . . . . .  
COUNTESS DE COIGNY, *her mother* . . . . .  
BERSI, *Madeline's Mulatto Maid* . . . . .  
FLÉVILLE, *a cavalier* . . . . .  
THE ABBÉ, *a minor poet* . . . . .  
ANDREA CHÉNIER, *a poet* . . . . .  
MATHIEU, *a waiter* . . . . .  
INCREDIBILE, *a spy* . . . . .  
ROUCHER, *a friend of Chénier* . . . . .  
MADELON, *an old woman* . . . . .  
DUMAS, *president of the tribunal* . . . . .  
FOUQUIER-TINVILLE, *attorney-general* . . . . .  
SCHMIDT, *goalerre at St. Lazare prison* . . . . .

JOHN CARNEY  
LICINIO MONTEFUSCO/  
ATTILIO D'ORAZI (April 27th)  
MARTHA COLALILLO  
THERESA FEIGHAN  
MARY SHERIDAN  
FRANK O'BRIEN  
BRENDAN CAVANAGH  
HERMAN MALAMOOD  
PETER McBRIEN  
BRENDAN CAVANAGH  
FRANCO PUGLIESE  
THERESA FEIGHAN  
FRANK O'BRIEN  
SEÁN MITTEN  
SEÁN MITTEN

*Ladies and Gentlemen of the court, citizens of France, soldiers, servants, peasants, prisoners, members of revolutionary tribunal.*

CONDUCTOR . . . . .  
PRODUCER . . . . .  
ASSOCIATE PRODUCER . . . . .  
DESIGNER . . . . .  
CHOREOGRAPHER . . . . .

NAPOLEONE ANNOVAZZI  
DARIO MICELI  
RAYMOND YEATES  
CAMILLO PARRAVICINI  
BABIL GANDARA

## DUBLIN CITY BALLET

**DUBLIN GRAND OPERA SOCIETY CHORUS**  
Chorus Masters: RICCARDO BOTTINO, JOHN BRADY

**RADIÓ TELEFÍS ÉIREANN SYMPHONY ORCHESTRA**  
(By kind permission of the R.T.E. Authority)

Leader: AUDREY PARK

Co-Leader: ALAN SMALE

STAGE DIRECTOR . . . . .  
ASSISTANT STAGE DIRECTOR . . . . .

PATRICK McCLELLAN  
JOSEPHINE SCANLON

Costumes CASA D'ARTE, CHIARA STRINGANO, BARI, ITALY

THERE WILL BE THREE INTERVALS

Gaiety Theatre, Dublin: April 19, 21, 23

Cork Opera House: April 27, 30

Andrea Chénier received its première at La Scala, Milan on 28th March, 1896.

# GIORDANO



Umberto Giordano was born in Foggia in the south of Italy on the 28th of August, 1867. His father was a pharmacist and consequently as a boy he had to overcome strenuous parental opposition to pursuing a musical career. He began his studies at Foggia and then was admitted to the Conservatory of San Pietro a Maiella, Naples in 1880. While there, the Director of the Conservatory was Platania, a famous contrapuntalist and instructor and friend of Wagner who was visiting Italy at this time, and who had expressed a desire to hear a composition for orchestra by Scarlatti. Platania had the students prepare a performance and Wagner duly arrived. However, on arrival, he caught the delicious aroma coming from the kitchens and said he was suddenly very hungry. Platania, somewhat surprised, gave orders for lunch to be brought. So Wagner ate his spaghetti and Platania notified the students in the concert hall to rehearse a little longer. However, the Maestro after finishing lunch announced with the utmost nonchalance that "I have eaten and drunk so well that it would now be inopportune to listen to classical music. I prefer to take a little nap, and am going back to the hotel. I need my good bed". He departed leaving poor Platania much embarrassed and his students disappointed and angry with the behaviour of their great idol, they shouted "Abasso Wagner! Evviva Verdi! Evviva Rossini!" Shortly after this incident, Giordano had to withdraw from the Conservatory due to a family crisis, and while waiting to be readmitted, he worked without payment at the Teatro Dauno in Foggia as a prop assistant in order to have free access to the theatre.

Due to the intervention of Paolo Serrao, his professor of composition, he was again admitted to the Naples Conservatory where he remained until 1890. In 1889, while still a student, he submitted a one-act opera "Marina" to the Sonzogno contest but it was awarded only sixth place. However, the publisher Sonzogno was sufficiently impressed by this first effort to commission a full length opera from him. This was "Mala Vita", an opera written in the verismo style, a style firmly established by Mascagni's *Cavalleria* — a style first attributed to Puccini, to their contemporaries and their successors Giordano and Cilea. These were operas strong on local colour, full of violence and passion with a strong element of sado-masochism. Erotic sadness reaches a peak in the final duel of Andrea Chénier, when the lovers, en route to the guillotine, sing ecstatically "Viva la morte — Insiem" — "Long live death — together". These operas were conforming to the new Italy, officially united but still riven by powerful undercurrents of dissension, of struggle between the emerging classes. *Mala Vita*, although a grim verismo story, was successful at its Rome première in 1892, and was perhaps the most notorious score to follow *Cavalleria*. The plot concerned a labourer who vows to reform a prostitute if the Virgin will cure his tuberculosis. The score, both violent and crude, with a weak final act, was performed frequently because of the scandals it aroused, until it was introduced to Naples, where the sight of the tenor Stagno in workman's blue aroused the audience to fury. For all the contemporary appetite for verismo subjects, certain realistic details were not to be tolerated. In 1897, Giordano revised the music and toned down the action and rechristened it "Il-voto" and even presented with Caruso and Storchio, the opera made no favourable impression.

In all, Giordano wrote eleven operas. His next was *Regina Diaz*, première in Naples in 1894, which was withdrawn after the second performance and apparently has never been produced elsewhere. After this fiasco, Giordano left Naples and moved that same year to Milan, where he married Olga Spatz-Wurms, the daughter of the owner of the Grand Hotel et de Milan, a short walk from La Scala where Verdi kept his regular rooms and stayed longer and longer after Giuseppina's death, and where he finally died himself in 1901. His next opera was *Andrea Chénier*, first performed at La Scala, 28th March, 1896 and with this opera his career really began. It was enthusiastically applauded from the start and has proved his most durable.

It is said that Giordano was influenced by Massenet, as was Puccini, yet his music is very much more intense, coarser in texture, possibly closer to Leoncavallo. Chénier is based on an actual historical character, a poet, dreamer and patriot, he was born in Constantinople but returned to Paris for his education, took part in the revolution and died a victim of it. The opera comes alive with the "Improvviso di Chénier" in Act I, "Un di, all'azzurro spazio guardai, profondo e ai prati colmi di viole, pioveva l'oro il sole" — *One day at the boundless blue sky deeply I gazed and on the meadows heaped with violets, the sun rained down gold*". This is very beautiful music indeed, and the most passionate and lyrical part of the score comes in the last act, that soaring duet between Chénier and Madeleine — "Vicino a te s'acqueta l'irrequieta anima mia", — "At your side my rebellious spirit grows calm".

Andrea Chénier has been in the repertoire of all the great singers. Ironically, it was never sung by Caruso. In 1920 he had looked forward to singing in it but fatal illness kept him from fulfilling this hope, the opera went instead to Gigli, then a young tenor. Richard Tucker, whose career at the Metropolitan Opera began a quarter of a century after Caruso's death in 1945 and lasted until his own death in 1975, was an outstanding Chénier. It was considered to be his greatest role and he harboured an ambition to sing in *La Juive* but did not live to perform the role in New York. Today in Founders Hall at the Metropolitan Opera portraits of the two men are placed side by side — Tucker as Andrea Chénier and Caruso as Eleazar in Halvey's *La Juive*! All things, it would seem, alas come to no man — not even the great.

Umberto Giordano died in Milan on the 12th November, 1948. In 1938, his imagination fired by the turbulent history of Ireland and the effect on the country of the ravages of the famine, he expressed a desire to come to Ireland and write an opera, an invitation was extended by Princess Caracciolo to stay at 'The Island' in Waterford but the war intervened and he was unable to leave Italy, who knows what might have been?



Richard Tucker as Chénier

CAROLINE PHELAN

## ACT I

### Countess de Coigny's Château, 1789

At the Château of the Countess de Coigny a party is about to assemble. It is a gathering of aristocrats ignorant of the fate so soon to overtake the old régime. The Countess majordomo is busy directing the servants, one of whom is Charles Gérard, who has imbibed revolutionary ideas from reading Jean Jacques Rousseau, besides nourishing a hopeless love for Madeline, the Countess's daughter. The spectacle of his old father struggling with a heavy piece of furniture incites him to an angry soliloquy (*aria: "Son sessant' anni"*) on their employers' inhumanity and a prediction that very soon his own class will rise in hate to destroy their oppressors. The Countess enters with Madeline and Bersi, the latter's mulatto maid. The Countess fusses about the arrangements for the evening and packs Madeline off to don her party dress. Madeline delays to complain to Bersi about the bore of dressing up. Guests arrive and an Abbé, just come from Paris, brings news of the King's capitulation to the Tiers État. Though much dismayed by this, the volatile company quickly turns to the frivolous entertainment of the evening, which includes affected renderings of music and poetry. Chénier is invited to recite some of his verses but brusquely declines until, piqued by Madeline's banter and moved by the attraction she holds for him, he launches into the splendid *Improvviso* ("Un di all' azzurro spazio") — one of the best known pieces in the opera. Commencing with a formal theme of love, Chénier mid-way switches to biting invective on the social evils of the time in terms that affront his aristocratic hearers, clerical and lay. The excitement resulting is fanned by the sudden incursion of a crowd of starving men and women led by Gérard. Ironically he introduces them — "Sua Grandezza la Miseria — His Highness Want!" They are quickly hustled out but not before Gérard has torn off his livery, his badge of servitude, and flung it down as a challenge before his masters.

## ACT II

### The Café Hottot, Paris 1794

Five years later, 1794, outside a café in Paris. The Revolution is well established and Gérard is a leader. Chénier too has gained fame but has come to be suspected as a critic of the Terror. Bersi, as a *Meravigliosa*, is enjoying the freedom of the times but has yet retained contact with Madeline. Gérard, still haunted by the memory of Madeline (as Madeline is by Chénier's), has set his spy, the *Incredibile*, to trace her. The spy, aware that Bersi is the link, has noted too that she and the poet are acquainted. Just now Bersi covertly seeks to gain Chénier's attention while he sits alone at a café table. Contemptuously she dismisses the *Incredibile's* effort to engage her in conversation. Chénier's friend, Roucher, comes to give him the passport which would permit him to leave France and avoid the danger in which he stands, but Chénier does not take it. He has been intrigued by frequent strange letters from a mysterious woman and he has come to believe that his destiny is romantically bound to hers. The last letter has sought an assignation. The argument with Roucher is interrupted by the passing of a group of Deputies who are excitedly hailed by the crowd. They include Gérard himself, Roucher, Sièyes, Carnot and Robespierre. Bersi, still watched by the *Incredibile*, whispers to Chénier that a woman in great peril and distress is coming to ask his help. It is Madeline and in the duet that follows she recalls to Chénier their meeting in happier days at her mother's château. Desperately she pleads for the protection which he willingly concedes.

However, their attempt to leave together is frustrated by Gérard, brought there by the spy. A sword fight takes place in which at the moment of being wounded by him Gérard recognises his former friend, Andrea Chénier. He warns Chénier that his name is on Tinville's list for execution. In the confusion Madeline, Chénier and Roucher escape.

## ACT III

### The Revolutionary Tribunal

The Revolutionary Tribunal. The *Sanctucotto* Mathieu, a serio-comic figure, harangues the crowd. Gérard, recovered from his wound, tells the crowd of the growing threat to the new France from the counter-revolutionaries and their invading foreign allies. The women respond to his appeal for funds by donating their trinkets. Blind old Madelon who has already lost all her sons to the Revolution no dedicates her last grandson to the cause. The mood of the crowd changes. They dance and sing the patriotic "*Carmagnole*". The *Incredibile* comes to tell Gérard that, as the newsboys are already shouting, the poet Chénier has been arrested. The woman (Madeline), he says, will follow her lover to the Tribunal. At the Spy's urging Gérard begins to draft Chénier's indictment. As he writes, Gérard's conflict of mind is revealed in the great baritone aria, "*Nemico della patria*" ("An enemy of the fatherland") where he reflects upon the baseness of what he is about to do — to contrive the death of his friend not as an act of patriotic justice but, he admits, to destroy his rival in love. Madeline herself arrives and in the duet Gérard tells of his love for her since the days of his serfdom, exulting now that she is in his power. The unexpected declaration suggests to Madeline the path of escape taken by other heroines of opera — she offers herself to Gérard in exchange for her lover's life. In the principal soprano aria of the opera — "*La mamma morta*" — she relates the killing of her mother and the burning of their home by the mob; how since then she has lived in fear and hunger, sustained only by Bersi's affection and her love for Chénier.

Moved to remorse and shame by Madeline's constancy and radiant vision of love as she describes it in the soaring phrases of the aria, Gérard agrees to try and save Chénier. The crowd returns to be pleasantly entertained by the day's blood-bath. Several victims are quickly consigned to the guillotine including a young woman, Idia Legray. Chénier is charged with writing against the Revolution. In the aria "*Si, fui soldato*" he defiantly asserts that his sword and his pen have honourably served *La Patrie* and that he is no traitor. Gérard courageously intervenes to deny the charge and to reproach the State that murders the poets who were its inspiration. The crowd, however, howls for the death sentence and Chénier is condemned.

## ACT IV

### The Courtyard of the St. Lazare Prison

Shortly before dawn in the Saint Lazare Prison. Encouraged by Roucher, Chénier reads the last verses he has written. Framed in the aria "*Come un bel di di maggio*" ("As on a fine May day"), the verses are a lyrical farewell to life. Gérard arrives with Madeline. Having failed to save the poet he has at least been able to secure that Madeline will be with him at the last. More, he connives with her in bribing the gaoler so that she may substitute herself for one of the condemned, Idia Legray, and go with Chénier to the guillotine. Gérard hurries away to seek Robespierre in a last attempt to save Chénier. But the tragedy moves rapidly on to the finale and the exciting music of the great closing duet reaches a climax as the day dawns redly and the pair are led off to execution.



# THE CARROLL CONNECTION

It is almost twenty years since P. J. Carroll and Company, Limited, became one of the first commercial sponsors of the Arts through their support of the Irish Exhibition of Living Art which began in 1964. Since then they have become more and more involved in cultural and educational activities in general and in the support of music in particular.

The association between Carrolls and the Dublin Grand Opera Society began in the late sixties when the company agreed to provide a venue and facilities at Grand Parade for the Society's press receptions to announce the Spring and Winter Seasons. In addition to being patrons of the Society Carrolls have also, through the years, provided funding for some of the printed matter required. They have most generously sponsored the William O'Kelly Memorial Concert programmes each year and twice yearly completely underwrite the advertising leaflet with full information regarding our current season. A very costly undertaking and of enormous benefit to the Society.

"Summer Music at Carrolls", a series of chamber music concerts sponsored by P. J. Carroll and Company Limited, has been held at their offices in Grand Parade since 1976. The concerts are given by the Ulysses Ensemble under the direction of Colman Pearce. The concept behind this series is to provide an opportunity for the musicians to perform music of their own choice. The programme usually includes a new work, some rarely heard works by well known composers and a number of pieces by composers who are less well known. This series has become very popular with chamber music followers and all of the concerts are always booked out well in advance. Summer Music at Carrolls will take place again this year and details of the programme and how to apply for seats will be published in the newspapers at the appropriate time.

The Ulysses Wind Quintet (the original "backbone" of the Ulysses Ensemble) will give several performances around Ireland during the year. Following their successful participation in last year's International Competition for Chamber Music Ensembles at Colmar they were invited to record for BRT in Brussels. Accordingly they will give a number of recitals in Belgium next Autumn in addition to the recording with Brussels Radio. The quintet continues to receive support from Carrolls.

The first individual artist to receive a grant from Carrolls was Anne Murray, for her studies at the London Opera Centre, in the early seventies. Others who have benefitted from similar support include John O'Conor, Niamh Cusack, Colette McGahan, Padraig O'Rourke, Veronica McSwiney and Rita Manning.

Carrolls were also the first company to support Master Classes which in recent years have been organised by the Dublin Philharmonic Society. With additional support from the Bank of Ireland, The European Community, Aluset, the Arts Council, Dublin City Council and a number of individual sponsors, the Society will provide this year Master Classes for Violin, Trumpet, Double Bass, 'Cello and Chamber Music, Viola and Chamber Music, Piano and Oboe. These classes, which by now have become well established, have proved of invaluable assistance to senior music students and many young orchestral players.

The Festival of 20th Century Music and the Festival in Great Irish Houses have also received financial assistance from P. J. Carroll and Company Limited, over the years.

We of the Dublin Grand Opera Society not only applaud the wonderful work done by P. J. Carroll and Company Limited, to foster, support and encourage the musical arts in our city, but wish to take this opportunity to thank them most sincerely for their loyal and most generous support of our commitment to the artistic life of this city.

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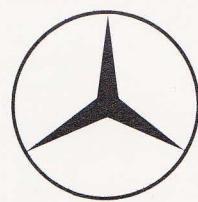
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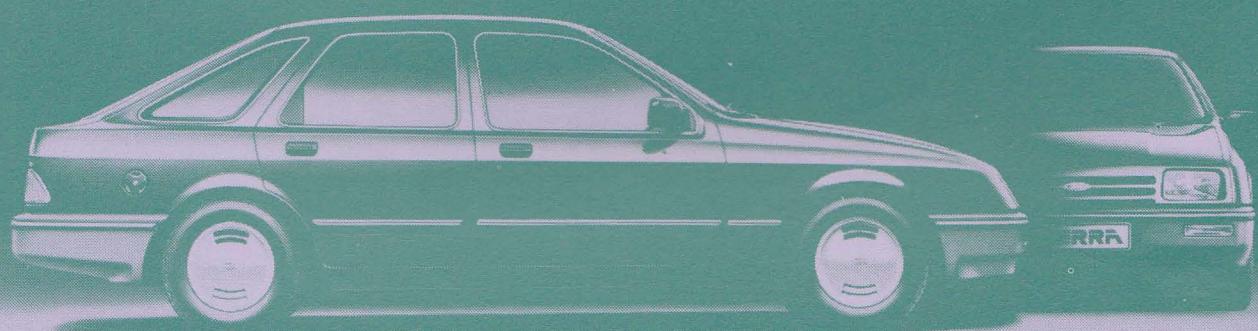


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# PROFILE

## MAESTRO ALBERT ROSEN

Albert Rosen was born on Valentines Day, in Vienna, one of the musical capitals of the world at that time, the Vienna which had recognised and feted the genius of Beethoven. There was no musical heritage in the family. His parents were Czech, his father a lawyer, his sister, a doctor lives in Prague.

He went to school at Vienna and Prague and there his musical and artistic talents emerged.

He studied at the Vienna Academy, piano, composition, under Joseph Marx and conducting under Hans Swarovsky before going to the Prague Conservatory to complete his studies. His first engagement was at the Opera House in Pilzen and from there he went to the National Opera in Prague, where he became Principal Conductor of the Smetana Theatre in 1965. He was also appointed permanent guest conductor of the Prague Symphony Orchestra. From this close contact with the Czech operatic world his international career started by presenting the major works of Smetana, Dvorák and Janacek, as well as the Italian repertoire.

While still working in Prague, he came to the Wexford Festival in 1965 and has been a regular visitor to the Festival ever since, and returning next year to conduct Marschner's opera "Hans Heiling". Unquestionably his outstanding successes at Wexford have been *Katya Kabanova*, *The Gambler* and *The Turn of the Screw*. I remember vividly the absolute silence which engulfed the theatre at the finale of *Katya*, a very high tribute indeed to the musical realism and dramatic intensity of the performance, directly attributable to an authentic and highly artistic reading of the score.

His association with Radio Eireann began in 1968 when he was first invited to conduct the Symphony Orchestra. He was made principal conductor of the R.T.E.S.O. in 1969. He contributed to a very great degree in the forming of the extremely high standard of musicianship it now enjoys, finding great success at home and abroad. His concerts have not only been marvellously successful and really memorable, they are also good box office as the Irish people have taken Albert Rosen to their hearts. He is now Chief Guest Conductor with the R.T.E.S.O.

His first appearance with the D.G.O.S. was in 1969 — *Die Fledermaus* — then in 1970, an outstanding Fidelio began the happy and artistically fruitful association with the D.G.O.S. In all, he has conducted eighteen performances with us. In 1973, we presented for the first time in this country Janacek's *Jenufa*, and for me this was one of Maestro Rosen's finest achievements with us. It was an intrinsically truthful and powerfully gripping rendering of the score. I still hear the dramatic and intense urgency of the orchestration, beautifully played by the R.T.E.S.O., particularly the strings, the opening to Act II, and the projection of this drama and pathos by a really fine cast.

There is another amusing memory. The Maestro, who can be 'très formidable' when he wishes too, also possesses a fine sense of humour. During the production rehearsals for *Jenufa* a small group of female members of the chorus were called on to perform some authentic Czech folk dancing. Well, versatile and willing as we were, there was no doubt but there was an overabundance of left feet about, and so much rehearsal was put into this production point, all supervised, and demonstrated by our conductor. Opening night, with dark countenance, we were summoned by him to the Green Room. Arriving in fear and trepidation, he presented each one of us with a large brandy — for his ballerinas! I still smile when I think of it — one teetotaller meekly protested but was quickly ordered to drink up or else. So we all complied and the Maestro beamed. I suppose one will never know if the brandies went to our heads or our feet but the memory of his extraordinary concern and commitment to every detail and aspect of his work was a lesson for us all. Nothing too minute, each small part a part of the whole, everything equally important to achieve artistic truth — this is the hallmark of all great conductors. Fritz Spiegl writing for the Listener, April 28th, 1977, throws yet another perspective on this commitment, and I quote: "My listening week began on Sunday, when without much difficulty I tore myself away from *Roots* and turned on Radio 3 in the middle of what was obviously a live relay of more than average excitement. I came in on Tchaikovsky's *Italian Caprice*, which was full of verve and gusto. Apart from the precision and unanimity which one can take almost for granted nowadays (a generation ago it would have indicated a 'great' orchestra such as the New York Phil or the Concertgebouw), there was clearly something more: someone special 'on the box'. For it isn't often that such tremendous rhythmic drive and authority get past microphone and loudspeakers. Mr. Special turned out to be Albert Rosen, and the orchestra the BBC Northern Symphony."

He has to date conducted opera in six countries and one of his outstanding operatic successes abroad was *Jenufa* again, this time with San Francisco Opera with such luminaries as Sena Jurinac and Elizabeth Soederstroem, *The Bartered Bride* for Scottish Opera and the *Greek Passion*, Paris. In 1982 he was appointed Chief Conductor of the Western Australia Symphony Orchestra, now spending five months of the year there. He is just back from Strasburg where he spent two months with Opera Du Rhin, conducting *The Cunning Little Vixen*, and so it can in all truth be said of Albert Rosen, his home is where his work is. From the Albert Hall to Imperial Opera Teheran, Paris to Wellington, Milan to Manchester, Brussels to Vienna, Turin to Geneva, fluent in five languages, it can most assuredly be said 'this man lives for his Art' and his Art is his country. However, we in the D.G.O.S. like to believe that we have a special place in his affection and no matter how far away he flies, he will always have time to come back to us and share with us his wonderful enthusiastic musical spirit, his powerful sense of theatre, so necessary for Grand Opera and a small part of his generous heart.

CAROLINE PHELAN

# ANNUAL REPORT OF THE D.G.O.S. 1982

The task of mounting two opera seasons in a year is a formidable one and it is important to note that the Society's productions and administration in the past financial year cost £286,440.00. This exceeded income from all sources by £7,474.00 leaving the Society to carry forward a deficit of £30,432.00 on Income and Expenditure. The Society is working to eliminate this deficit by 1985 and is looking for increased support from Patron Members and Guarantors while exercising strict budget control on productions. Needless to say the support already given by the Patron Members and Guarantors by way of increased subscription is very much appreciated. Thanks are also due to the Arts Council for their continued support which members might like to know now amounts to approximately £3.00 for every seat sold in the current year.

The indebtedness of the D.G.O.S. to P. J. Carroll & Co. Ltd. during 1982 and over the past number of years is immense. They are responsible for the printing of the publicity throw-aways each season, for the William O'Kelly Concert Programmes and for the press Receptions.

There are also a number of very go ahead people connected with the Society and a group of these to be known as the Dublin Grand Opera Society Support Group, have come together under the Chairmanship of Mr. Vivian Kenny to promote the aims of the Society and by way of their financial help to enable the Society to continue a high standard of singing, designing and production in the future.

The Spring and Winter seasons saw the productions of "Tosca", "La Favorita", "Nabucco", "L'Elisir d'Amore", "Il Trovatore", "Hansel & Gretel" and "Martha". Of these "La Favorita", returning after a long absence, was notable for the singing of contralto Kumiko Yoshii who took over the principal role at very short notice and baritone Licinio Montefusco who replaced Giovanni De Angelis. Both singers have endeared themselves to Dublin audiences and will be returning in 1983, he to sing in "Rigoletto" and "Andrea Chenier" in the coming Spring Season and she to sing in "Cosi fan Tutte" in the Winter Season. Dublin City Ballet taking part in "La Favorita" were on top of their form and delighted with their dancing choreographed by Babil Gandara.

Flotow's "Martha" sung in German was a first for the D.G.O.S. and proved to be a winner. The production by Tom Hawkes and the singing of Mary Burgess in the title role together with the Spanish tenor Eduardo Gimenez contributed in no small measure to its success.

Another newcomer who impressed was baritone Alleandro Cassis who sang Count di Luna in "Il Trovatore". His beautiful voice and warm personality almost made di Luna a likeable character drawing on one's sympathy in spite of one's self. Although working to a very tight schedule it is hoped that Dublin will be fitted into his itinerary in Spring 1984.

Old friends, Attilio D'Orazi (singing Scarpia in "Tosca" for the first time in Dublin), Ugo Benelli, Michele Molese, Aurio Tomicich, Lorenza Canepa and Antonio Bevacqua charmed once again with their singing while Irish artists, Mary Sheridan, Marie Claire O'Reirdan, Brendan Cavanagh, Peter McBrien, Frank O'Brien (He scoring quite a triumph as the father in "Hansel & Gretel") and Sean Mitten proved how much a part of the D.G.O.S. they have become. The Lindsay Singers working with the Society for the first time, brought real professionalism to the angels and children in "Hansel & Gretel".

Conductors Napoleone Annovazzi, Albert Rosen, Giovanni Veneri, Proinnsias Ó Duinn with producers Tom Hawkes, Dario Micheli, Paddy Ryan and designers Dario Micheli and Patrick Murray are all well known to Dublin audiences and gave of their best. An interesting point was that with the performance of "Nabucco" on Friday 23rd April, Maestro Annovazzi conducted his 500th performance with the Society.

Engaging artists of International renown for an opera season is just a dream nowadays unless there is financial backing on a major scale but when the opportunity arose for a Concert date by that remarkable baritone, Piero Cappuccilli it was felt to be too good a chance to miss. One snag presented itself in that the date offered was Saturday, 18th April which was right in the middle of the season and necessitated the cancelling out of one performance of a particular opera. Efforts were made to change to Sunday, 19th April but as the concert had to tie in with Signor Cappuccilli's commitments at Covent Garden it was a case of accept or refuse. Without wishing to disrupt the opera season but knowing that Cappuccilli had a following in Dublin it was decided to go ahead and with the financial help of Toyota (Ireland) Ltd. an outstanding concert was presented. Cappuccilli was on top of his form and the R.T.E. Symphony Orchestra under the baton of Proinnsias Ó Duinn showed their versatility both by way of accompaniment and in the orchestral items. It was indeed a feast of music and left the audience wanting more.

Following the season in Dublin the Society as in previous years played a week at the Opera House Cork where the operas performed were "Nabucco", "Tosca" and "L'Elisir d'Amore". While the weather wasn't exactly high summer it did permit visits to the now familiar haunts of Kinsale, Blarney, Cobh and Youghal. A pleasant relaxing week for all concerned.

On 3rd September a Special General Meeting was held at the National Concert Hall to amend some of the Society's Rules mainly concerning the financial year which now commences on 1st October and the increase in Patron Members' subscription. The meeting was short and to the point.

Who would have thought there was a connection between the opera "Martha" and James Joyce and to prove just that, a "Bloomsoiree" was organised and took place at the Ormond Hotel on Wednesday, 10th November. With continuity by Ian Fox, songs from Marie Claire O'Reirdan, Brendan Cavanagh and Peter McBrien to the accompaniment of Jeannie Reddin at the piano the small invited audience thoroughly enjoyed themselves. Not only was it a pleasant interlude on a drab day but it gave the Society a measure of publicity for the coming performances. "Bloomsoiree" was repeated again at the National Concert Hall on Wednesday, 23rd February last for the Society's Guarantors and was very warmly received. The comment was, it was all too short.

Arrangements having been finalised, the third William O'Kelly Memorial Concert took place at the National Concert Hall on Tuesday, 21st December and was an All Irish venture featuring Mary Sheridan, Marie Claire O'Reirdan, Anna Caleb, Brendan Cavanagh, Peter McBrien, Frank O'Brien, William Young, The D.G.O.S. Chorus and the R.T.E. Concert Orchestra conducted by Proinnsias Ó Duinn. Compere Ian Fox by his little word pictures gave the audience an understanding of each item thus adding to their enjoyment. A very enjoyable concert it was — a pity it did not receive better support. Bill O'Kelly was after all

the "Boss" for forty years. This was the second time the Society's chorus had sung at the National Concert Hall, they having been invited to take part in the De Valera Commemoration Concert on 17th March.

A feature of recent Seasons has been the invitation to appear on The Late Late Show with excerpts from the relevant operas. In 1982 the Chorus sang 'Va Pensiero' from Verdi's 'Nabucco' and 'The Anvil Chorus' from Verdi's 'Il Trovatore'.

During the Spring and Winter seasons Professor Anthony Hughes lectured on "La Favorita" in the Italian Cultural Institute and on "Martha" in The Goethe Institute, by kind permission. These lectures are very interesting indeed giving the listener a real insight into both music and story. Most important they are free to all who may wish to attend.

The "After Theatre" suppers held during each season continue to draw the crowds and thanks are due to the Ladies Committee for the very personal contribution they make in their efforts to help the Society. Let's hope they are not taken for granted.

The Society's Annual Dinner took place on Friday, 14th January 1983 at Royal Dublin Golf Club. It seems that one hundred people thoroughly enjoyed an excellent meal followed by dancing and a display of local talent.

During the evening a Members Draw, organised over some months by Frank Egan's Raffle Committee, took place. The prizes were — 1st, Two Tickets for the opera trip to Copenhagen and 2nd, a Box for each of the Spring Season operas. The lucky winners were Frank O'Rourke and Paul McKee respectively.

During the year a Patron Member, Mr. H. T. J. Carton, very kindly presented the Society with some 40 piano scores of various operas and an interesting point is that some of these scores have actually been autographed by the composer. Thanks to Mr. Carton for his kind gesture.

Every year brings its share of sorrow and condolences are offered to Paddy Brennan on the death of his father, to Kevin Walsh on the death of his father, to Carmel Mallaghan on the death of her sister, to Maura Mooney on the tragic death of her son Paul in July last just one short year after her husband Gerry's death, to Jim Price on the death of his brother, to Joan Rooney O'Ferrall whose husband Bill died tragically just a few short weeks ago and to Sheila Moloney on the death of her aunt.

The well established "Opera Trip" organised by Donnie and Moyra Potter was this year to Copenhagen. On Thursday, 24th February 1983, seventy people flew out to that lovely but expensive city where during their five day visit they attended at the Opera House, a performance of "The Marriage of Figaro" in the presence of Her Majesty The Queen of Denmark; four modern ballets by the Royal Danish Ballet Company and a Symphony Concert of works by Beethoven and Richard Strauss conducted by Janos Furst. They also had a very interesting sightseeing tour of the countryside and all in all really enjoyed the trip.

Back home a number of the Performing Members enjoyed a video performance of one of last winter's operas — "Martha" and stayed to sample the culinary delights of Caterine Brennan, Mary Troy and Stella Byrne. A very pleasant evening indeed.

The brochure produced for the Spring season continues to be a very high standard and it is gratifying to note that a profit of £920 was realized. Thanks are due to the members of the Chorus for their wholehearted co-operation at rehearsal and in performance and to the Chorus Masters John Brady and

Olinto Contardo whose responsibility it was to see that all was well on the night.

The publicity given to the Society by the press is very much appreciated though it must be said that the D.G.O.S. has in recent months been chided for the non engagement of Irish artists and one in particular, baritone, Niall Murray. Perhaps the following may clarify the position. Following his winning of the "Opportunity Knocks" competition, Niall Murray was invited by the late Col. O'Kelly to sing the role of Valentine in "Faust". He accepted but later when offered a two year contract with the English National Opera was released from his obligation to the Society. Again in June 1980 he was invited to sing Figaro in "The Barber of Seville" in December 1981. He confirmed his acceptance of the part in August 1980. However, in February 1981 he wrote to say that because of a clash of dates with the Opera House in Mannheim (a contract he had meanwhile accepted), he could not now be released to fulfil the Dublin contract. Where did the fault for his non-appearance lie — certainly not with the D.G.O.S.

Another Irish singer, Joan Merrigan, was offered the part of Frasquita in "Carmen" but refused. The D.G.O.S. have over the years given chances to aspiring young singers and this coming Spring Season will see the debut of three newcomers, Anna Caleb as Suzuki in "Madame Butterfly", Therese Feighan as Madlon and the Countess in "Andrea Chenier" and Patricia Bardon as Maddalena in "Rigoletto" and Il Musico in "Manon Lescaut".

The Society does not feel any shame for the apparent non-engagement of Irish artists, the record speaks for itself.

The coming season, commencing on Easter Monday, will see the production of "Rigoletto", "Madame Butterfly", "Manon Lescaut" and "Andrea Chenier" and the advance booking is already very cheering. Quite a number of artists will be singing with the Society for the first time while others will be renewing acquaintance.

Mention must be made of Attilio D'Orazi who in 1983 will have completed twenty five years association with the Society having sung his first part in Dublin in December 1958. D'Orazi has in his singing and artistry on stage brought a sympathetic understanding to each of the roles he has portrayed and has become a firm favourite with Dublin and Cork audiences alike. Best wishes are extended to him for continued success. The Society is also very proud and happy to announce the engagement of Suzanne Murphy to sing Violetta in "La Traviata" in December 1983. This should be a treat for all.

Thanks to Fr. Byrne, Prior and Bro. Joseph of the Augustinians, to the Patron Members' Committee and to the various sub-committees for their good work and to all who have helped both back-stage and front-of-house during the seasons.

Last but not least the D.G.O.S. has a special place in its heart for the Gaiety Theatre where it has performed for over 40 years. Sadly, due to lack of finance the theatre has fallen into a state of disrepair. With so few theatres in the capital city it would be a shame to allow the Gaiety to deteriorate any further. A solution must be found to the problem to ensure its preservation for future generations. To those of you who have influence do something now — tomorrow may be too late.

3rd March, 1982

Monica Condron  
Hon. Secretary

# Performing Members

## LADIES

Eileen Byrne  
Stella Byrne  
Dympna Carney  
Adrienne Carroll  
Katherine Charmartin  
June Conaghan  
Monica Condron  
Anne Deegan

Maura Devine  
Adrienne Doyle  
Kathryn Fitzgerald  
Ursula Fowler  
Patricia Galloway  
Joan Gordon  
Marion Kavanagh  
Dorothy Kenny

Cecily Lynch  
Marie Mackey  
Alice Moffat  
Sheila Moloney  
Mary Moriarty  
Maureen McDonnell  
Pauline McHugh  
Margaret McIntyre

Claire O'Grady  
Aine O'Neill  
Patricia O'Toole  
Caroline Phelan  
Joan Rooney  
Norrie Stanley  
Mary Troy  
Sylvia Whelan

## GENTLEMEN

Alan Belk  
Clive Birch  
John P. Brady  
Patrick Brennan  
Anthony Byrne  
John Carney  
Tom Carney

Derek Carroll  
Philip Curtis  
Patrick Delaney  
Sean Flanagan  
Robert Hammond  
Paul Kavanagh  
Jim Kelly

Sean Kelly  
Charles Kerry  
Noel Lawlor  
Fred McQuillan  
John Morgan  
Noel O'Callaghan

Sean Osborne  
Luciano Pecchia  
James Price  
Peter Richfield  
Jeffrey Squires  
Paul Whitmarsh

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### 1st VIOLINS

Audrey Park, *leader*  
Alan Smale, *co-leader*  
Sheila O'Grady  
Timothy Kirwan  
Clodagh Vedres  
Catherine Briscoe  
Anna Kane  
Raymond Griffiths  
Elias Maguire  
Helen Briscoe  
Katherine Smale  
David McKenzie

### 2nd VIOLINS

Jack Leydier  
Vanessa Caminiti  
Joan Miley  
Michael McKenna  
Carlos Assa-Munt  
Keith Packer  
Claire Crehan  
Audrey McAllister  
Arthur Nachstern  
Pauline Carolan

### VIOLAS

Archie Collins  
Thomas Kane  
Elizabeth Csibi  
Kathleen Green  
John Adams  
Maureen Carolan  
Miriam Lynch  
Sandra Ellis

### CELLI

Aisling Drury-Byrne  
David James  
Dairne Ni Mheadhra  
Robert Pierce  
Paula O'Callaghan  
Niall O'Loughlin  
Thomas Kelly  
Lynda Kelly

### BASSES

Helmut Engemann  
Wolfgang Eulitz  
Herbert Nowak  
David Daly  
Eamonn Williams

### FLUTES

William Dowdall  
Madeleine Berkeley  
Deirdre Brady

### OBOES

Albert Solivérès  
Helmut Seeber  
Patricia Harrison

### CLARINETS

Brian O'Rourke  
Sydney Egan  
James Daly

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Dieter Prodöhl  
Michael Rogers

### HORNS

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Lesley Bishop  
David Carmody  
Thomas Briggs  
Nicola Jukes

### TRUMPETS

József Csibi  
Szabolcs Vedres  
Grahame Hastings

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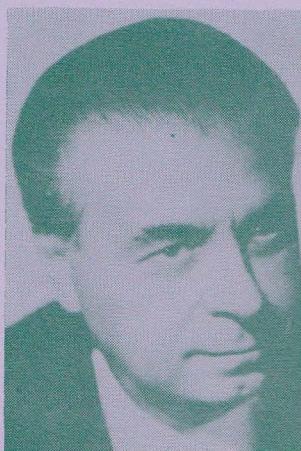
Valentine Keogh

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Pat Dunleavy

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**NAPOLEONE ANNOVAZZI**  
(Musical Director/Conductor)

Nationality — Italian

Has conducted the Santa-Cecilia, Vienna Symphony and Munich Philharmonic Orchestras, and Opera in all the major houses. He returns to Dublin to conduct *Manon Lescaut* and *Andrea Chénier*.



**JOHN BRADY** (Chorusmaster)

Nationality — Irish

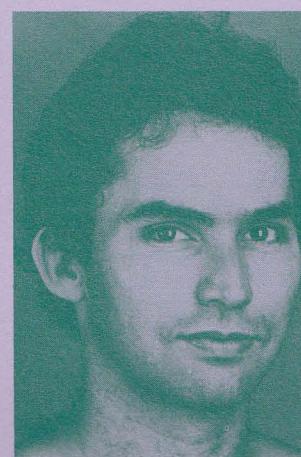
Graduated from the College of Music Dublin and has been assisting as Chorusmaster since 1965; preparing the chorus for their operatic repertory in five languages.



**BRUNO RIGACCI**  
(Conductor-Composer)

Nationality — Italian

His first public appearance was as a pianist aged eight, and subsequently gave many recitals. He has composed many pieces of chamber music, symphonies and five operas: his opera "Ecuba" won first prize in Rome 1950. He studied conducting with Antonio Guarnieri.



**BABIL GANDARA**  
(Choreographer)

Nationality — Mexican

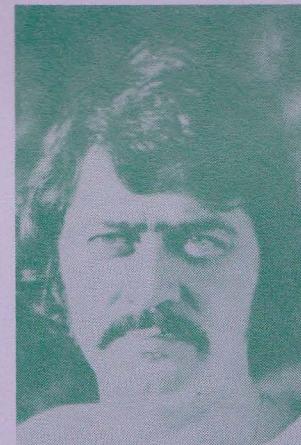
Choreographer and Dancer he studied dance with Nikita Talin of The Harkness School of Ballet, New York. Has worked under Hans Brena, Anton Dolin, John Gilpin and Joan Denise Moriarty. He has danced with the Irish Ballet Co., Flanders Ballet and Scapino Ballet.



**TAKUO YUASA**  
(Conductor)

Nationality — Japanese

Studied conducting with the late Hans Swarovsky, Vienna, Bernard Haitink and Igor Markevitch. In 1977 he returned to Japan to conduct a series of concerts with the Kyoto Symphony Orchestra. He has recorded "Tales of Hoffmann" and in 1979 he was appointed assistant conductor to Seiji Ozawa in Japan.



**DARIO MICHELI**  
(Producer)

Nationality — Italian

This versatile producer who first came to us in 1976 has worked on four continents in cinema, theatre and opera. He returns to produce *Manon Lescaut* and *Andrea Chénier*.



**RICCARDO BOTTINO**  
(Chorusmaster)

Nationality — Italian

After studying at the Verdi Conservatory in Milan and the Conservatory Paganini in Genoa he became a professor of composition and voice and commenced a career in the theatre. He has worked in France, England, Switzerland, Greece, U.S.A., Argentina and Chile. He has been director of the chorus at the Gran Teatro del Liceo, Barcelona for twenty-two years. He returns to Dublin after a long absence.



**PADDY RYAN** (Producer)

Nationality — Irish

Returns to us to produce *Madama Butterfly*. He has directed the Irish National Opera, Wexford Festival Opera and at the Abbey Theatre. His production of *Hansel & Gretel* in our winter season was highly acclaimed.



**LORIS SOLENGHI** (Producer)  
Nationality — Italian

This producer comes to us for the first time from Rome Opera. He has a long established career in the theatre and has worked in all the Italian opera houses and extensively throughout Europe.



**RAYMOND YEATES**  
(Assoc. Producer)

Nationality — Irish

Has been working as a freelance theatre director since his graduation from University College Dublin. He has just directed 'Overruled' by George Bernard Shaw at the Peacock Theatre and recent productions include 'Dial M for Murder' by Frederick Knott and 'Metamorphosis' by Steven Berkoff in the 1982 Dublin Theatre Festival.



**MICHIE AKISADA** (Soprano)

Nationality — Japanese

Studied at the Tokyo National University of Fine Arts and Music. She won a bursary from the Italian Government to study with Maestri Renato Pastokino, Rinazdo Zamdoni and Enza Ferrari for two years. In 1976 she won the national Madama Butterfly competition. She now lives in Italy, married with two children. She has sung at Rome Opera, Trieste, Bari, and Barcelona.



**DORO ANTONIOLI** (Tenor)

Nationality — Italian

He commenced his career at the "Teatro alla Scala" after winning a bursary to study there. He has sung under the baton of such illustrious maestri as Serafin, Votto, Gavazzeni and Abbado and with such singers as Tebaldi, Sutherland, Olivero. He has performed in all the major opera houses and recorded Aida, Bohème and Ballo in Maschera.



**PATRICK McCLELLAN**  
(Stage Director)

Nationality — Scottish

Returns to us once again. He has been involved with the Dublin Grand Opera Society since 1952, and his tremendous versatility backstage ensures that each opera is staged to the Producer's requirements.



**PATRICIA BARDON** (Contralto)  
Nationality — Irish

A full time singing student with Veronica Dunne at the College of Music Dublin. She has attended master classes given by Mr. Peter Gellhorn, formerly of the Royal Opera Covent Garden. She won the Geoghegan Cup at the Feis Ceoil 1982. She has sung with the Goethe Institute Choir and the third Genie in The Magic Flute in the Dublin Institute of Technology production.



**JOSEPHINE SCANLON**  
(Assistant Stage Director)

Nationality — Irish

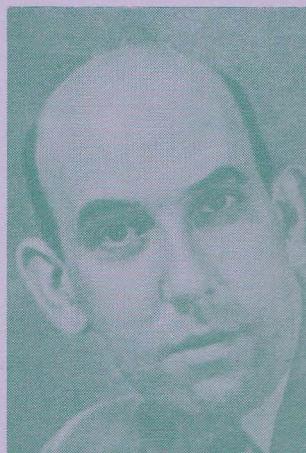
Has been involved in theatre since she was fourteen. Worked for Eamon Andrews Studios as performer and stage manager. Producer of amateur musicals.



**ANNA CALEB**  
(Mezzo-Soprano)

Nationality — Irish

Studied with Veronica Dunne. She has sung with the Irish National Opera, and with the Young Irish Artists Group. She sang the sandman in "Hansel & Gretel" with the Hamburg State Opera and in Bach's "Amadis". In 1982 she won the Kathleen Ferrier Memorial Prize in Holland and Vara Radio Prize.



**BRENDAN CAVANAGH** (Tenor)  
Nationality — Irish  
Brendan has been singing with us for many years. This year he has roles in all four operas.



**THERESE FEIGHAN**  
(Mezzo-Soprano)  
Nationality — Irish  
She is a full-time singing student with Veronica Dunne at the College of Music, Dublin. She has broadcast for R.T.E. on many occasions with the R.T.E. Concert Orchestra. In February 1982 she sang in the Dublin Institute of Technology's production of Mozart's "The Magic Flute" and recently sang the role of Marcellina in their highly acclaimed "The Marriage of Figaro". In 1982 she made her debut with the Wexford Festival Opera. This is her first appearance with the D.G.O.S.



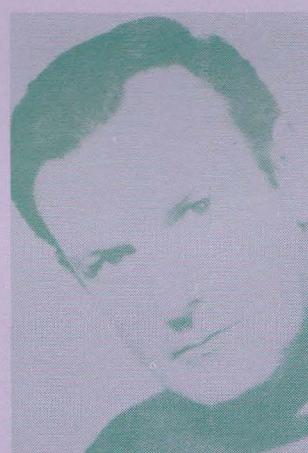
**MIGUEL JULIO CHIMENTI**  
(Bass)  
Nationality — Argentinian  
Studied at the Conservatory in Buenos Aires and then at the Institute of Superior Art at the Teatro Colón, Opera, Operetta and Oratorio. He sang all over South America and moved to Italy in 1980 to broaden his career in Europe, being based in Rome. He has sung in various theatres throughout Italy.



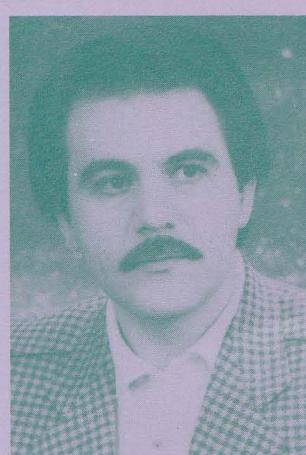
**MARIA LUISA GARBATO**  
(Soprano)  
Nationality — Sardinian  
Studied at the Conservatory at Cagliari, graduating with honours. She won the International Competition sponsored by RAI and the Spoleto Competition. Made her debut at Spoleto in Lucia di Lammermoor and has sung all over Italy. She has sung Violetta, Adriana Manon and Desdemona with us.



**MARTHA COLALILLO**  
(Soprano)  
Nationality — Argentinian  
Born in Buenos Aires of Italian parents, she studied voice at the Institute at the Teatro Colón. She won two national voice competitions and two bursaries to study at the National Capital of Art and Mozarteum Argentina. She made her European debut at the Vienna State Opera as Gilda and then sang in Salzburg, Rotterdam etc. Her Italian debut came in 1981 in Traviata. She continues her studies with Maestro Ferruccio Calusio.



**PETER McBRIEN**  
(Baritone)  
Nationality — Irish  
He returns to us once again to sing in three of our operas. A member of the RTE Singers, he has also sung with Irish National Opera and on the concert platform abroad.



**ANDREA ELENA** (Tenor)  
Nationality — Italian  
A pupil of Zita Fumagalli, he studied at the Centre for Lyric Artists beside the Scala and with Maestro Ettore Campogalliani, in Siena. He won the G. B. Viotti di Vercelli and the Golden Voice — Puccini at Lucca. He made his debut at the Teatro Nuova di Milano in L'Amilo Fritz in 1974, and has sung in Bologna, Genova, Napoli, Japan, South America, France, Germany, etc.



**HERMAN MALAMOOD** (Tenor)  
Nationality — American  
Born in New York made his debut in Butterfly singing Pinkerton with New York City Opera in 1970. Critically acclaimed for his Radames under the baton of Zubin Mehta in Philadelphia, he is an outstanding dramatic tenor. Has sung "Vespri" and "Ballo" at the Metropolitan. "Aida and Tosca" at the Vienna State. He sang Walter in "Meistersingers" at the New York City Opera.



SEAN MITTEN (Bass)

Nationality — Irish

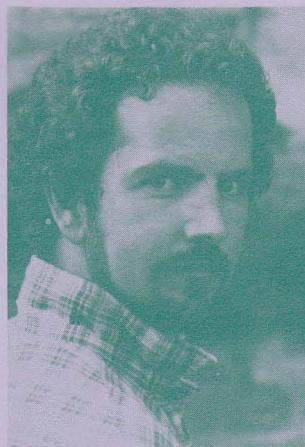
Returns to us to sing in Madama Butterfly and in Andrea Chénier. He has sung with Wexford Festival Opera and Irish National Opera and in Oratoria.



FRANCO PUGLIESE (Bass)

Nationality — Sicilian

Returns to us once again to sing Sparafucile and Roucher. His career began after winning the Spoleto Competition and he has sung all over Italy, the Scala, Rome, Naples, Venice. He has sung in all the prestigious houses in Europe and the Metropolitan.



LICINIO MONTEFUSCO  
(Baritone)

Nationality — Italian

After studying voice with Mezzo-Soprano Rhea Toniolo, he won the Viotti di Vercelli in 1960 and made his debut at the Teatro Nuovo Milano in "Pearl Fishers". He then went to Florence for "Ballo" with Bergonsi & Barbieri. From there a truly international career began. He has sung at the Scala, San Carlo, Rome, Turin, Venice, Vienna, Berlin, Monaco, Brussels, Madrid, New York, Philadelphia, etc., under such distinguished conductors as Serafin, Votto, Gavazzeni, Patanè, Maazel, Muti, Prêtre, etc.



PETER RICHFIELD (Tenor)

Nationality — Scottish

He studied at the Royal Scottish Academy of Music before gaining a scholarship from the "Ralph Vaughan Williams Musical Trust" for further study at the Royal Northern College of Music. In 1977 he joined the Glyndebourne Festival Chorus making his principal debut as Don Ottavio in "Don Giovanni" in 1978. He has sung in France, Germany, Holland and in 1982 as Nino in "Bolocinbis Opera Astarto" at the National Gallery Dublin. He now studies with Maestro Annovazzi.



SUSANNA RIGACCI (Soprano)

Nationality — Swedish

Studied at the Conservatory L. Cherubini di Firenze, qualifying with special commendation under Renata Ongaro. She continued her studies with Gina Cigna. In 1980 she won the international voice competition at Regio Emilia. She made her debut as Rosina in the Barber and has since sung in Florence, Venice, Parma and on Radio in Italy, Switzerland and Belgium.



MARY SHERIDAN (Soprano)

Nationality — Irish

Returns to us to sing Bersi. A regular featured soloist with both Radio Concert and Symphony Orchestras, she has not only given first performances of many compositions by Irish Composers, she has had several works specially written for her as well. She has sung with Wexford Festival Opera, given many Recitals, and also sung in Operetta and Musicals.



ATTILIO D'ORAZI (Baritone)

Nationality — Italian

Returning to us for his twenty-fifth year to sing Lescaut and Sharpless and Gerard in Cork, needs no introduction to Irish audiences. He sings continuously in all the big European houses.

## COPENHAGEN 1983

Thursday, 24th February 1983. Early to be seen at Dublin Airport were some seventy members and friends of the D.G.O.S. for the Opera Trip to Copenhagen. After greetings followed by a visit to the Duty Free Shop and a pleasant flight we arrived in the Copenhagen Hotel. The Hotel, centrally situated, was highly appreciated by all and was adjacent to the Danish Royal Theatre and shopping precincts.

On Friday a sightseeing tour with English speaking guides included visits to Rosenberg Castle, its Museums and Crown Jewels, the Changing of the Guard at Amalienborg Palace and to see The Little Mermaid.

On Saturday after shopping etc. all went to the Tivoli Concert Hall for a performance of Beethoven's Seventh Symphony and Richard Strauss' *Ein Heldenleben* by The Royal Danish Conservatory Orchestra conducted by Janos Fürst. A very enjoyable concert which was followed that evening by The Royal Danish Ballet's performance of *Greening* with modern music by Arne Nordheim, *Bluebeard* to music of Morgens Winkel Holm, the Pas de deux from *Korsaren*, music by Riccardo Drigo followed by a romantic ballet *Napoli* (Act 3) by August Bouronville.

On Sunday coaches took us on tour of North Sealand with a visit to Frederiksborg Castle and Museum which was founded by J. C. Jacobsen of the Carlsberg Foundation, at Esrum a Smorrebrodsbord lunch and a visit to Elsinore. The weather which had been dry and cold, broke on Sunday with rain and mist which persisted through Monday when various groups visited Malmö in Sweden by hydrofoil, porcelain factories and museums, Carlsberg or Tuborg Breweries and Museums, Danish sculptor Thorvaldsens Museum or the Marc Chagall Exhibition.

Monday evening to the Royal Danish Theatre for "The Marriage of Figaro" which was a magnificent production helped by two revolving stages, high class sets and singing. This performance was graced by the presence of Her Majesty, Queen Margarethe of Denmark.

Much surprise was evoked when it was learned that the theatre was to close the following day for refurbishing which is to take two years. Would that the standards which are being replaced could be even half attained in Dublin.

Tuesday saw last minute shopping before returning to Dublin after what must rate as one of the most successful and most enjoyable of all the Opera Trips, an opinion voiced by many and one with which I most heartily agree.

Congratulations and many thanks Bonnie and Moyra.

D. J. O'KELLY

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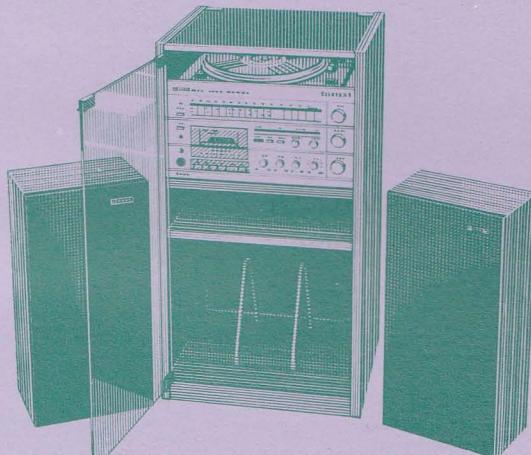
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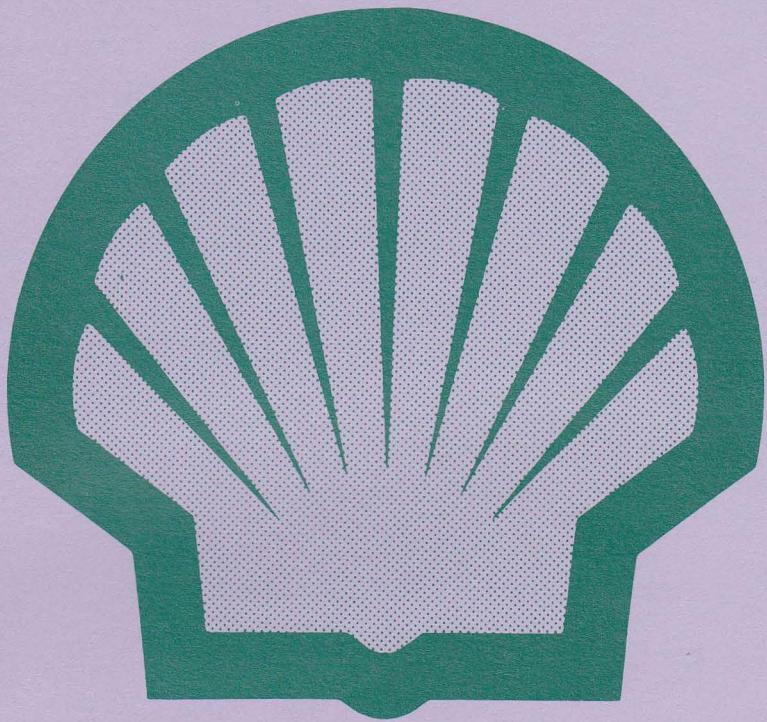
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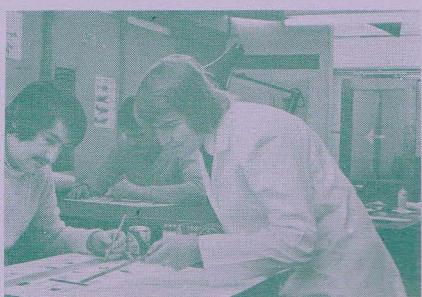
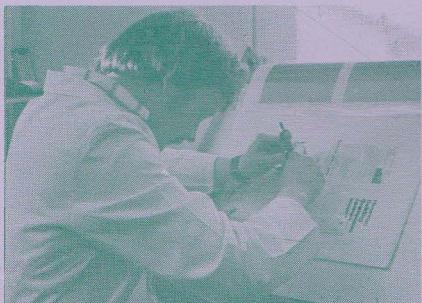
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**1941 — 1983**

W — Winter Season

S — Spring Season

**ADRIANA LECOUVREUR**

*Francesco Cilea* · (1866 — 1950)  
1967 — S; 1980 — S.

**AÏDA**

*Giuseppe Verdi* · (1813 — 1901)  
1942 — W; 1943 — W; 1945 — S; 1947 — S; 1948 — S;  
1950 — S; 1954 — W; 1957 — S; 1958 — S; 1961 — S;  
1963 — S; 1967 — S; 1971 — S; 1976 — S.

**L'AMICO FRITZ**

*Pietro Mascagni* · (1863 — 1945)  
1952 — W.

**ANDREA CHÉNIER**

*Umberto Giordano* · (1867 — 1948)  
1957 — S; 1959 — S; 1964 — S; 1970 — S; 1976 — S;  
1983 — S.

**AVE MARIA**

*Salvatore Allegra* · (1898 — )  
1959 — S.

**UN BALLO IN MASCHERA**

*G. Verdi* · (1813 — 1901)  
1949 — S; 1950 — S; 1955 — S; 1956 — S; 1958 — S;  
1963 — S; 1966 — W; 1975 — S; 1976 — S; 1981 — S.

**IL BARBIERE DI SIVIGLIA**

*Gioacchino A. Rossini* · (1792 — 1868)  
1942 — W; 1951 — S; 1952 — W; 1953 — S; 1957 — S;  
1959 — S; 1960 — S; 1965 — S; 1968 — W; 1971 — W;  
1977 — S; 1981 — W.

**THE BARTERED BRIDE**

*Bedřich Smetana* · (1824 — 1884)  
1953 — W; 1971 — W; 1976 — W.

**LA BOHÈME**

*Giacomo Puccini* · (1858 — 1924)  
1941 — S; 1942 — W; 1943 — S; 1944 — W; 1945 — W;  
1947 — S; 1948 — W; 1950 — S; 1951 — S; 1952 — S;  
1953 — S; 1953 — W; 1954 — W; 1955 — W; 1956 — S;  
1957 — W; 1958 — W; 1960 — W; 1962 — S; 1964 — S;  
1965 — W; 1967 — S; 1970 — S; 1973 — S; 1976 — S;  
1978 — W; 1981 — S.

**THE BOHEMIAN GIRL**

*Michael W. Balfe* · (1808 — 1870)  
1943 — W.

**CARMEN**

*Georges Bizet* · (1843 — 1895)  
1941 — W; 1943 — S; 1944 — W; 1946 — W; 1947 — S;  
1948 — W; 1950 — S; 1951 — W; 1952 — W; 1953 — W;  
1954 — W; 1956 — W; 1959 — W; 1961 — W; 1963 — W;  
1965 — W; 1967 — W; 1970 — W; 1973 — W; 1981 — W.

**CAVALLERIA RUSTICANA**

*P. Mascagni* · (1863 — 1945)  
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1959 — S;  
1960 — W; 1973 — S.

**CECILIA**

*Licinio Refice* · (1884 — 1954)  
1954 — S.

**LA CENERENTOLA**

*G. A. Rossini* · (1792 — 1868)  
1972 — S; 1979 — S.

**COSÌ FAN TUTTE**

*Wolfgang Amadeus Mozart* · (1756 — 1791)  
1950 — S; 1961 — W.

**DON CARLO**

*G. Verdi* · (1813 — 1901)  
1950 — W; 1965 — S; 1967 — S; 1973 — W; 1978 — W.

**DON GIOVANNI**

*W. A. Mozart* · (1756 — 1791)  
1943 — S; 1944 — W; 1947 — S; 1950 — S; 1953 — W;  
1955 — S; 1958 — S; 1962 — W; 1965 — W; 1968 — W;  
1975 — W; 1978 — W.

**DON PASQUALE**

*Gaetano Donizetti* · (1797 — 1848)  
1952 — S; 1957 — S; 1959 — S; 1961 — S; 1966 — S;  
1969 — S; 1975 — S.

**I PURITANI**

*Vincenzo Bellini*  
1975 — S.

**L'ELISIR d'AMORE**

*G. Donizetti* · (1797 — 1848)  
1958 — S; 1969 — S; 1971 — S; 1976 — S; 1982 — S.

**ERNANI**

*G. Verdi* · (1813 — 1901)  
1965 — S; 1978 — S.

**EUGENE ONEGIN**

*Peter I. Tchaikowsky* · (1840 — 1893)  
1969 — W; 1976 — W.

**FALSTAFF**

*G. Verdi* · (1813 — 1901)  
1960 — S; 1973 — S; 1977 — S.

**FAUST**

*Charles F. Gounod* · (1818 — 1893)  
1941—S; 1941—W; 1943—S; 1944—S; 1945—W;  
1946—W; 1948—S; 1949—S; 1950—W; 1951—W;  
1952—W; 1955—W; 1957—W; 1959—W; 1961—W;  
1965—W; 1972—W; 1976—W; 1980—W.

**LA FAVORITA**

*G. Donizetti* · (1797 — 1848)  
1942—W; 1968—S; 1974—S; 1982—S.

**LA FIGLIA DEL REGGIMENTO**

*G. Donizetti* · (1797 — 1848)  
1978—S.

**FEDORA**

*Umberto Giordano* · (1867 — 1948)  
1959—W.

**FIDELIO**

*Ludwig van Beethoven* · (1770 — 1827)  
1954—W; 1970—W; 1980—W.

**DIE FLEDERMAUS**

*Johann Strauss* · (1825 — 1899)  
1962—W; 1963—W; 1969—W.

**THE FLYING DUTCHMAN**

*Richard Wagner* · (1813 — 1883)  
1946—S; 1964—W.

**LA FORZA DEL DESTINO**

*G. Verdi* · (1813 — 1901)  
1951—W; 1952—S; 1954—S; 1973—S.

**GIANNI SCHICCHI**

*G. Puccini* · (1858 — 1924)  
1962—S.

**LA GIOCONDA**

*Amilcare Ponchielli* · (1834 — 1886)  
1944—W; 1945—S; 1980—S.

**HÄNSEL AND GRETEL**

*Engelbert Humperdinck* · (1854 — 1921)  
1943—W; 1944—S; 1949—W; 1954—W; 1982—W.

**TALES OF HOFFMANN**

*Jacques Offenbach* · (1819 — 1880)  
1945—S; 1945—W; 1957—W; 1970—W; 1975—W;  
1979—W.

**IDOMENEO**

*W. A. Mozart* · (1756 — 1791)  
1956—W.

**L'ITALIANA IN ALGERI**

*G. Rossini* · (1792 — 1868)  
1978—S.

**JENUFA**

*L. Janácek* · (1854 — 1928)  
1973—W.

**LOHENGRIN**

*R. Wagner* · (1813 — 1883)  
1971—W.

**LOUISE**

*Gustave Gharpentier* · (1860 — 1956)  
1979—W.

**LUCIA DI LAMMERMOOR**

*G. Donizetti* · (1797 — 1848)  
1955—S; 1956—S; 1958—S; 1960—S; 1962—S;  
1965—S; 1967—S; 1971—S; 1974—S; 1977—W;  
1981—S.

**MACBETH**

*G. Verdi* · (1813 — 1901)  
1963—S; 1979—S.

**MADAMA BUTTERFLY**

*G. Puccini* · (1858 — 1924)  
1942—S; 1943—S; 1944—S; 1945—S; 1945—W;  
1946—W; 1947—W; 1949—S; 1951—W; 1952—S;  
1953—S; 1954—S; 1955—W; 1956—S; 1958—W;  
1961—W; 1966—S; 1967—S; 1969—S; 1971—S;  
1974—S; 1977—S; 1980—S; 1983—S.

**MANON**

*Jules Massenet* · (1842 — 1912)  
1952—S; 1956—S; 1962—W; 1969—W; 1980—S.

**MANON LESCAUT**

*G. Puccini* · (1858 — 1924)  
1958—S; 1961—S; 1972—S; 1977—S; 1983—S.

**MARTHA**

*Friedrich Von Flotow* · (1812 — 1883)  
1982—W.

**THE MARRIAGE OF FIGARO**

*W. A. Mozart* · (1756 — 1791)  
1942—S; 1942—W; 1943—W; 1948—W; 1953—S;  
1957—W; 1959—W; 1963—W; 1973—S.

**IL MATRIMONIO SEGRETO**

*Domenico Cimarosa* · (1749 — 1801)  
1961—S.

**MEDICO SUO MALGRADO**

*Salvatore Allegra* · (1898 — )  
1962—S.

**MESSIAH**

*George F. Handel* · (1685 — 1759)  
1959—W.

**MIGNON**

*Ambroise Thomas* · (1811 — 1896)  
1966—W; 1967—W; 1975—W.

**MUSIC HATH MISCHIEF**

*Gerard Victory*  
1968—W.

**NABUCCO**

*G. Verdi* · (1813 — 1901)  
1962—S; 1964—S; 1969—S; 1972—S; 1977—S;  
1982—S.

**NORMA**

Vincenzo Bellini · (1802 — 1835)  
1955—S; 1961—S; 1981—W.

**ORFEO ed EURIDICE**

Christoph W. Gluck · (1714 — 1787)  
1960—W; 1980—W.

**OTELLO**

G. Verdi · (1813 — 1901)  
1946—S; 1946—W; 1959—S; 1964—S; 1976—S;  
1981—S.

**I PAGLIACCI**

Ruggiero Leoncavallo · (1858 — 1924)  
1941—W; 1942—S; 1950—W; 1955—W; 1956—S;  
1960—W; 1968—W; 1973—S.

**LES PÊCHEURS DE PERLES**

G. Bizet · (1843 — 1895)  
1964—W.

**PELLÉAS ET MÉLISANDE**

Claude Debussy · (1862 — 1918)  
1948—S.

**QUEEN OF SPADES**

P. I. Tchaikowsky · (1840 — 1893)  
1972—W.

**RIGOLETTO**

G. Verdi · (1813 — 1901)  
1941—W; 1944—W; 1945—W; 1947—S; 1948—S;  
1948—W; 1949—W; 1951—S; 1952—S; 1953—S;  
1955—S; 1956—S; 1958—S; 1959—S; 1961—S;  
1963—S; 1965—S; 1966—S; 1968—S; 1970—S;  
1974—S; 1978—S; 1983—S.

**ROMÉO ET JULIETTE**

C. Gounod · (1818 — 1893)  
1945—S.

**DER ROSENKAVALIER**

Richard Strauss · (1864 — 1957)  
1964—W; 1972—W; 1975—W.

**SAMSON AND DELILAH**

Camille Saint-Saëns · (1835 — 1921)  
1942—S; 1944—S; 1947—W; 1966—W; 1974—W;  
1979—W.

**IL SEGRETO di SUSANNA**

Ermanno Wolf-Ferrari · (1876 — 1948)  
1956—S.

**IL SERAGLIO**

W. A. Mozart · (1756 — 1791)  
1949—S; 1951—S; 1953—W; 1960—W; 1964—W.

**SIMON BOCCANEGRÀ**

G. Verdi · (1813 — 1901)  
1956—W; 1974—S.

**LA SONNAMBULA**

V. Bellini · (1802 — 1835)  
1960—S; 1963—S.

**SUOR ANGELICA**

G. Puccini · (1858 — 1924)  
1962—S.

**TANNHÄUSER**

R. Wagner · (1813 — 1883)  
1943—S; 1962—W; 1977—W.

**TOSCA**

G. Puccini · (1858 — 1924)  
1941—W; 1942—S; 1943—W; 1946—S; 1947—W;  
1948—W; 1949—W; 1950—W; 1951—S; 1952—W;  
1954—S; 1955—S; 1956—W; 1957—S; 1958—W;  
1960—S; 1963—S; 1966—S; 1968—S; 1970—S;  
1975—S; 1979—S; 1982—S.

**LA TRAVIATA**

G. Verdi · (1813 — 1901)  
1941—S; 1941—W; 1942—W; 1944—S; 1946—S;  
1946—W; 1947—W; 1949—S; 1950—S; 1951—S;  
1952—S; 1953—S; 1954—S; 1955—S; 1956—S;  
1957—S; 1958—W; 1960—S; 1962—S; 1964—S;  
1966—S; 1968—S; 1970—S; 1972—S; 1975—S;  
1979—S.

**TRISTAN UND ISOLDE**

R. Wagner · (1813 — 1883)  
1953—S; 1963—W.

**IL TROVATORE**

G. Verdi · (1813 — 1901)  
1941—S; 1942—S; 1943—S; 1944—S; 1945—W;  
1946—S; 1947—W; 1948—W; 1949—W; 1950—W;  
1951—W; 1952—W; 1954—S; 1956—S; 1959—W;  
1962—S; 1966—S; 1969—S; 1972—S; 1975—W;  
1980—S; 1982—W.

**TURANDOT**

G. Puccini · (1858 — 1924)  
1957—W; 1960—S; 1964—S; 1968—S; 1971—S;  
1978—S.

**DIE WALKÜRE**

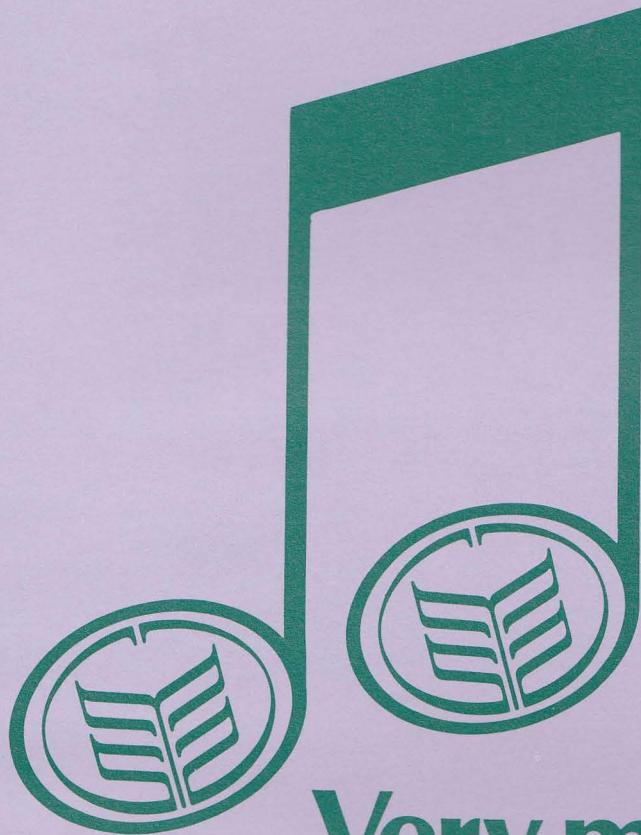
R. Wagner · (1813 — 1883)  
1956—W.

**WERTHER**

J. Massenet · (1842 — 1912)  
1967—W; 1977—W.

**DER ZIGEUNERBARON**

J. Strauss · (1825 — 1899)  
1964—W.



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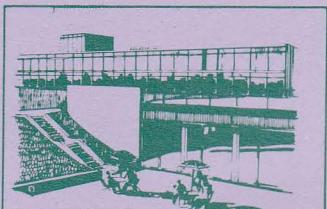
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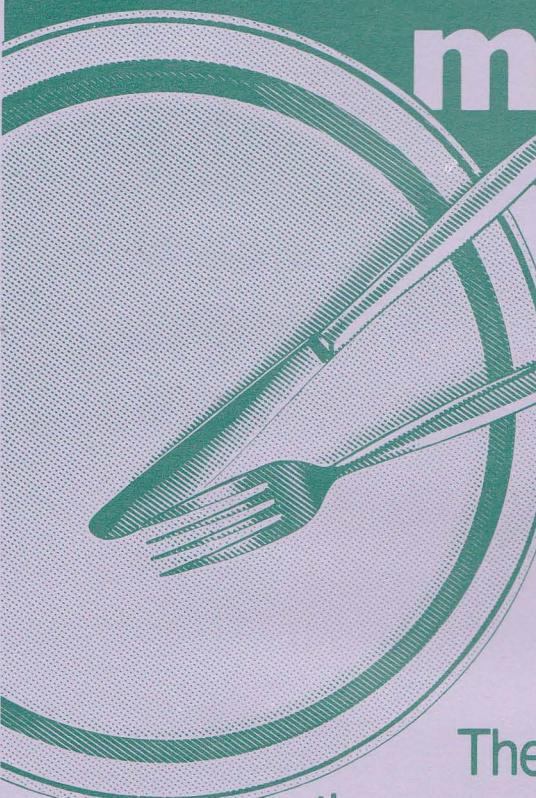
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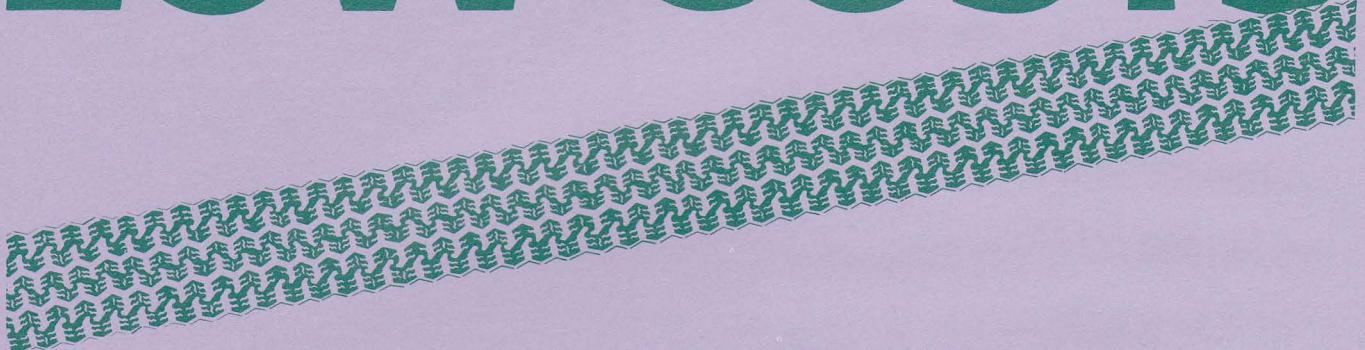
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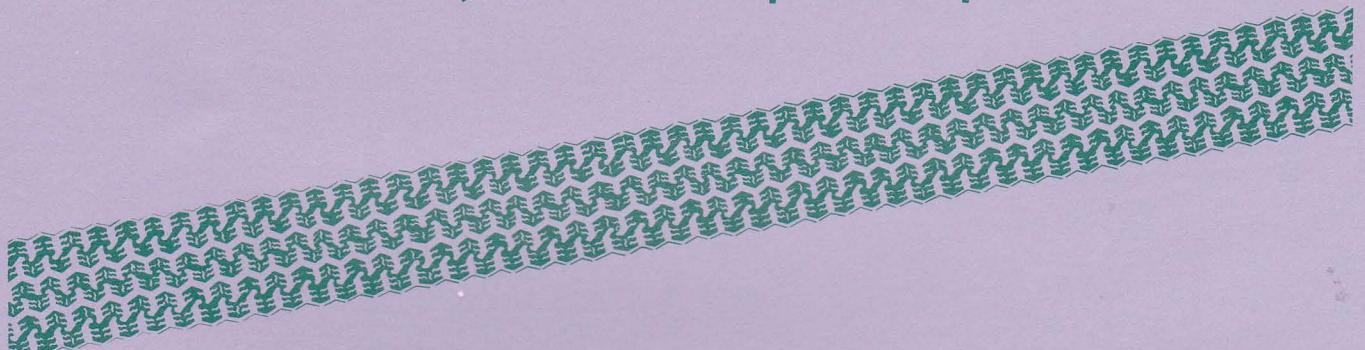
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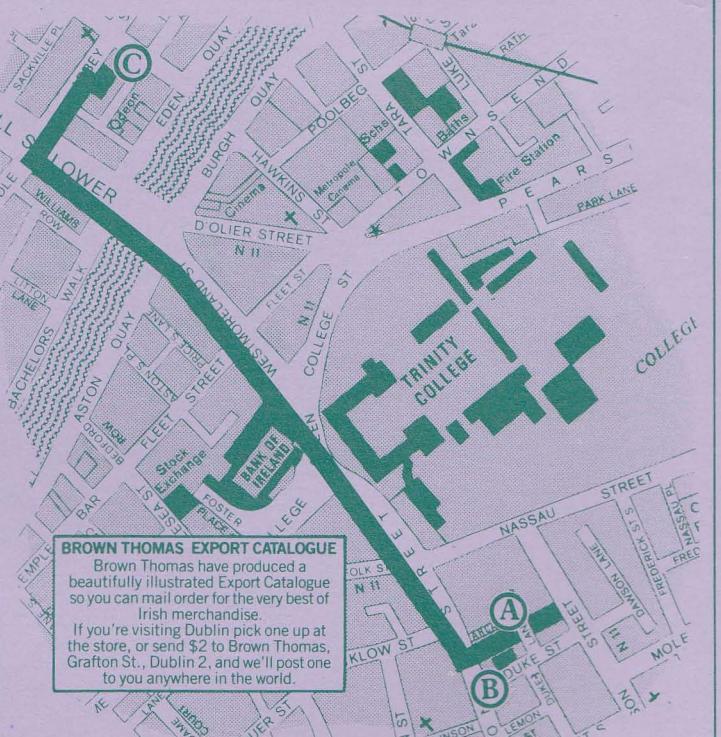
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**A** **Brown Thomas**, Dublin's exclusive department Store can be entered from Grafton, Duke or Dawson Street. Here you'll find the finest quality goods from all over the world. Plus coffee shops, hairdressing salon and beauty centre! There's really no place quite like it.

**B** **The Bailey**, Duke Street, is a Bar of great character where Dubliners have gathered for decades to enjoy a pint of the best. Upstairs the famous Bailey Restaurant, which specialises in seafood, serves Irish food at its best. Open for both lunch and dinner seven days a week.

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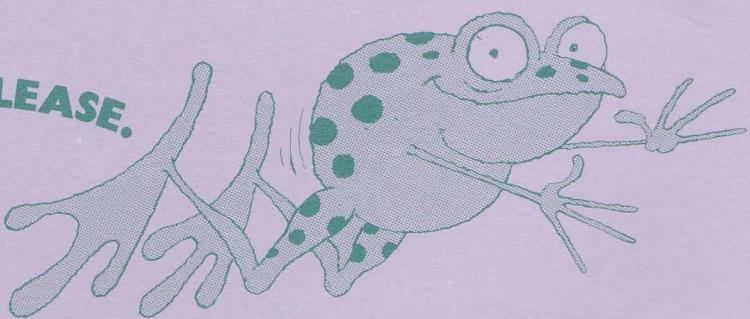
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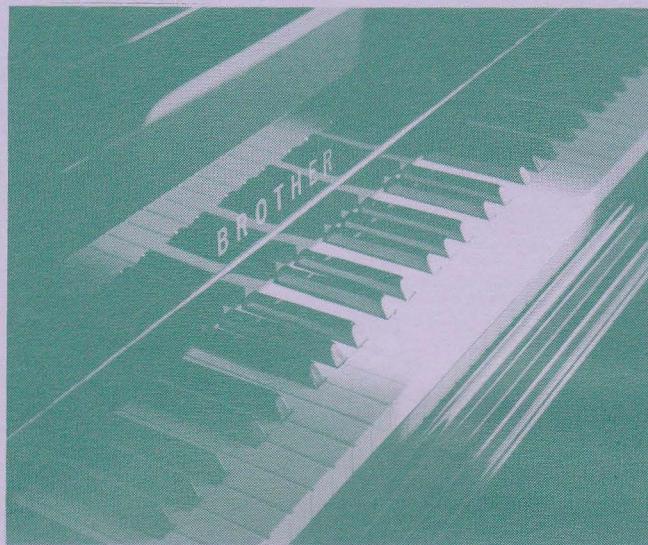
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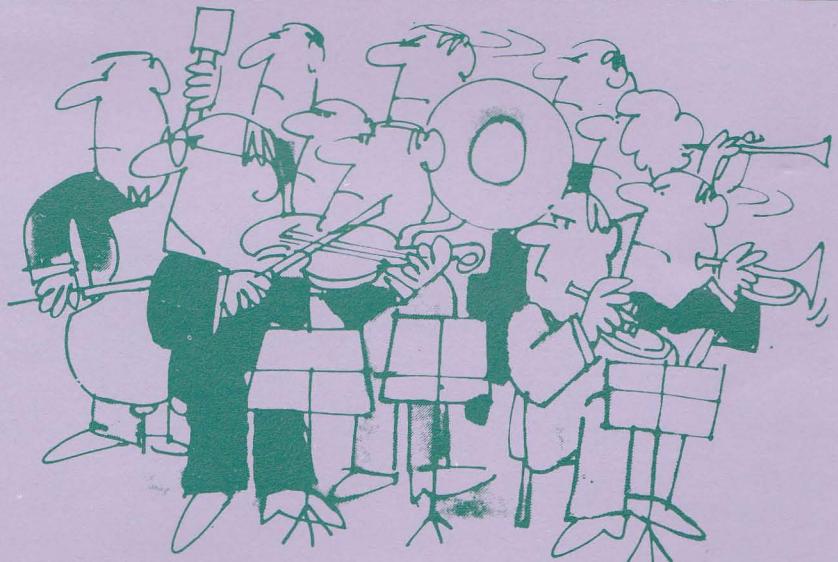
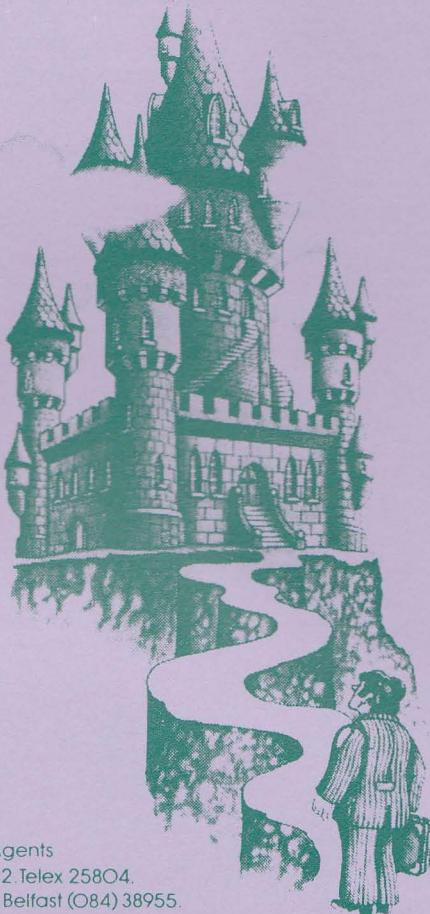
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